

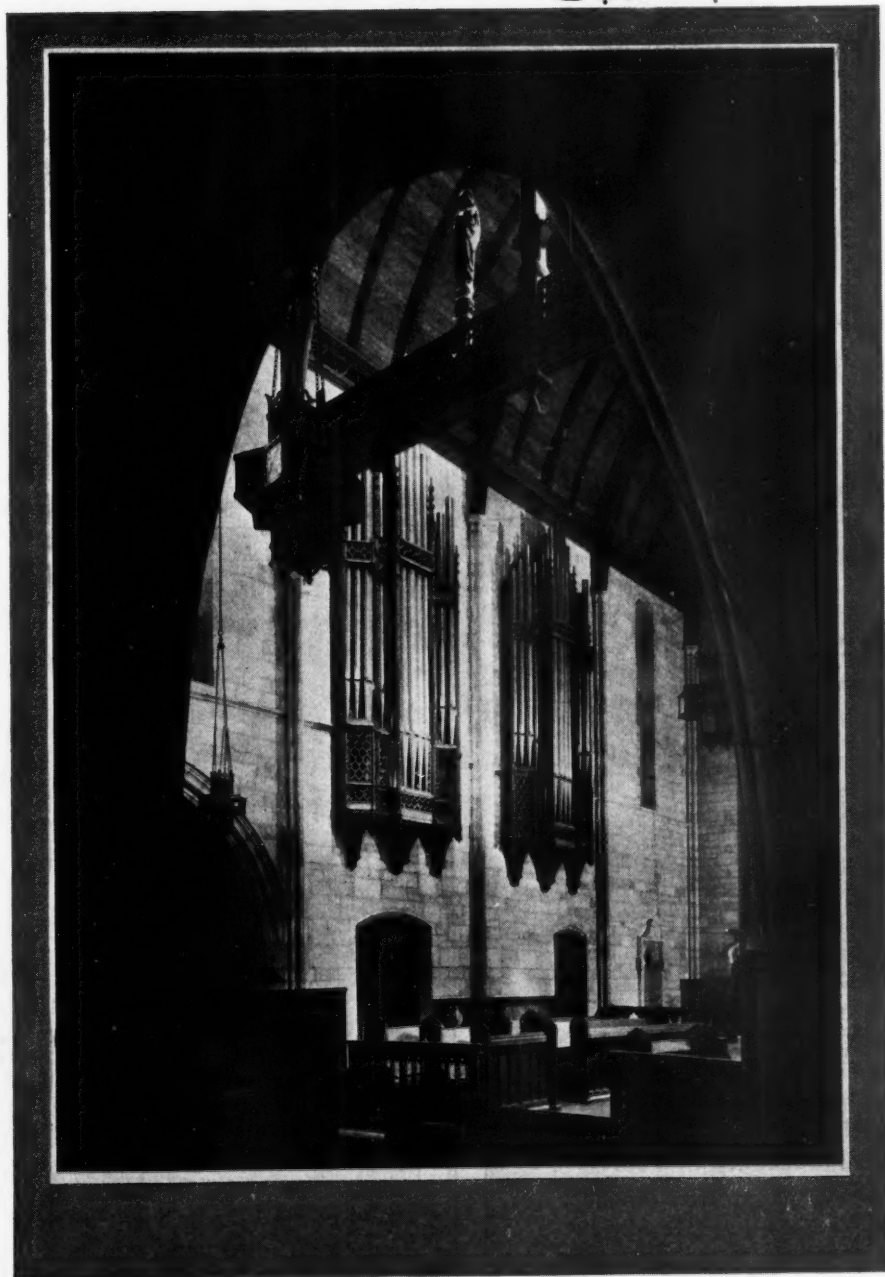
PAUING & DRAMA

The AMERICAN ORGANIST

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Repertoire and Review

Prepared with Special Consideration to the
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Both in Church and Concert

A GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

GUSTAVE FERRARI

PAINTED ON A CHINESE SCREEN

Suite in three movements, 16p. d. Gray, \$2.00. A semi-modernistic effort to paint some tone pictures.

THE LONELY PAGODA is an andante of considerable interest, that begins with a peanut-whistle effect and ends the same way, with the assistance of a wedge to hold down top E. We cannot imagine music of this type successfully played on an old-style organ nor even on a starved modern organ; what is needed is an unlimited wealth of soft voices. Given such resources this movement certainly can be made beautifully effective.

A TRAGICAL PANTOMIME should normally call for a sense of humor, dramatic ability, and again a rich modern organ with all manner of voices available, and enough modern console conveniences so that an organist, playing such a score as this, can have at his command the mechanical aids to enable him to make fullest use of the resources of the organ.

THE MANDARIN'S PROCESSION specifies for the Swell the Oboe and 8' and 4' flutes; Great Gamba and flutes; Choir Clarinet and 8' and 4' flutes, but we cannot understand how these commonplace registrations can possibly give the colors that would obviously be demanded for an interpretation of the music written under the various titles of this suite. To the eye this movement, and indeed also the others, looks highly ingenious, but we wonder if it stops there. We wonder if the composer actually tried it on an organ, or trusted to what he thought was his knowledge of the organ. Our readers who like to keep up with the times, who have a sense of humor, can be dramatists now and then, are invited to examine this interesting work for themselves, and then write the editors what they think of it after they have thoroughly mastered it on their own organs.

WILLIAM M. FELTON: SUNDOWN, 5p. e. Fischer, 60c. Just a natural-born melody that sings itself along peacefully, over the usual accompaniment, with everything nicely handled for musical enjoyment till the recapitulation carries the melody to the left hand and provides a righthand figuration which, if permitted to be any more than just faintly heard, will spoil the whole thing. As Dr. William C. Carl would say, it takes a real artist to be able to creditably play a little gem like this. If your congregation still likes understandable melody, add this to your repertoire by all means. A Harp will be useful but it is not essential.

GERALD D. FRAZEE: 16 SIXTEEN-MEASURE MARCH THEMES, 16p. e. White-Smith, 75c. The purpose is to provide materials or suggestions, or both, for organists of lodges. In each case the miniature piece may be readily expanded to almost any length for lodge ritual. There is good rhythm in each as well as melodic values.

A. LOUIS SCARMOLIN: CANZONE PASTORALE, 3p. e. Gray, 1921, 75c. We first learned of Mr. Scarmolin as a composer when a correspondent presented his cantata last season and wrote glowingly about it. Here is a

little melody that isn't merely eleven years old, it's as old as the hills, for the classic peace and beauty it depicts is as old and will live as long as mankind. Simple as can be, and what a relief to find a composer who is not frightened out of his senses by simplicity. Most simple little melodies are ruined by the urge to do something desperate in the accompaniment. If you know the beauty of peace and repose, by all means add this to your repertoire and use it often in recital and service.

LEO SOWERBY: PAGEANT, 15p. vd. Gray, \$1.50. Dedicated to that young gentleman who likes to do pedal work as easily as most of us do the C-major scale. It's for organists of the first stamp, for practise and concert use. Opening with a pedal passage in the modern manner, and then treating the dignified old organ to a bit more of the dramatic than its trackers can stand, with a biff-bang concert atmosphere that ought to make Messrs. Widor and Vierne raise an eyebrow. It's absurd to say that Mr. Sowerby's serious compositions are good or bad or indifferent. The fact is that he's so far advanced in the direction he has chosen that nobody yet knows just how good they are, though most conservatives feel perfectly safe in assigning them to the good class. There is never anything musty or dusty in them, nor is there any feeling that the Babes have Been lost in the Woods; instead we recognize a definite trend, a constructive workmanship. Trying to find out what really is in this piece by plodding through it a few times will get us nowhere. But it is our opinion that if this be thoroughly mastered technically, and then dashed off spiritually with the right abandon, it will make a vast hit with the audience. The plodding style is out of the question. This is brilliant concert music. At least our composers—Mr. Sowerby among the leaders—are going somewhere in American music; whether the rest of us are able to follow may be another question. Your pedal clavier must carry you up to G. Mr. Sowerby has stopped writing for old-time organists and old-time organs. This piece of concert music, in our opinion, is a superior achievement—for superior organists.



SONG THE SUBSTANCE OF VOCAL STUDY CRYSTAL WATERS

7 x 10. 135p. Schirmer 1930, \$2.00. Almost every experienced organist would be only too anxious to buy; study, and use any book that would help him train his choir better and interpret his anthems with finer finish; the problem is not to realize the desirability of doing these things but to find a book or a teacher that will help. Our attention was first drawn to Miss Waters through one of our many friends, a competent and established organist, recitalist, and composer, who, through the example of another such organist whose name is known across the continent, went to Miss Waters for instruction in the vocal art, as did this organist No. 2. When two such organists find emphatic help in the work of a vocal teacher, there must be real merit behind it. Miss Waters, through their influence, was persuaded to discuss the vocal side of the organist's work for the benefit of our readers, and that excellent discussion will be one of the leading articles of our present volume. A review of her book was the Editor's idea after reading her article.

The book deals with vocal principles, one at a time, each of which is first exemplified by a few vocal exercises and then further practised by exercises composed



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around phrases or sentences taken from published songs, many of them masterpieces of song. In this way the student first considers just what the problem is; then he practises a few exercises to help him master the idea behind the problem; and finally he applies that method to exercises built upon actual songs. In other words, he learns by doing.

The book was handed to our consulting vocalist and the report was one of enthusiastic commendation of Miss Waters' ideas and methods. We therefore recommend it without hesitation to every organist who is seriously interested in his choir work. And if any organist is not thus interested we recommend that he stay out of church work. T.A.O.'s office will handle orders for its subscribers, if they desire; or the book can be ordered direct from G. Schirmer Inc.

PLAINSONG SERVICE BOOK

ERNEST DOUGLAS

Published by the author, 6 x 9, 47p. "The universal demand for a better and more general use of the old church modes has led the author to supply a proper organ accompaniment to each tone," says the preface, "merely as a guide to those not conversant with this most dignified and magnificent form of church music. The time will soon come when an organist will be considered unprepared for his labors unless he is well grounded in the old modes and in the art of consistent accompaniment thereto." To which we shout amen and amen. The church is so radically different in its entire atmosphere and purpose that its music ought to be too; certainly there is an atmosphere about the old plainsong melodies that ought to be taken advantage of. Plainsong is fundamentally church music. Any service that has a background of plainsong melodies for its joinings and responses and all that, is certain to be a service that stands apart from the common mass of services. Ten or twenty years ago a Methodist or a Presbyterian would have been ashamed of himself if he listened without protest to anything Gregorian or plainsong in his own service, for such music came from the Catholic church and was therefore not to be tolerated by Protestants. But the old order is rapidly changing. Denominationalism is being displaced by honesty and sincerity. This does not mean that the Baptists should merge with the Episcopalians and the Episcopalians with the Catholics. Competition and democracy are as essential in religion as in politics or business. We need more freedom, not less. We need to think and believe, each man for himself, and not be forced to think and believe and interpret the Bible according to the dictates of others.

The book, now in its fourth edition, "has been published for free distribution throughout the diocese of Los Angeles." It gives the beginner or any other organist not yet at home with plainsong melodies a definite accompaniment to each melody, and the clever organist will very soon learn to supply his own accompaniments. Incidentally, it is significant to note that these Gregorian or plainsong melodies call for unison singing wherever a congregation is concerned. Too bad we ever let the congregations get away from unison singing.

Copies of this valuable booklet are available to the general public at 60c each; T.A.O. office will gladly transmit orders for T.A.O. readers.

ELEMENTS OF FUGAL CONSTRUCTION

C. H. KITSON

Oxford University Press, 5 x 7, 68p. \$2.50. Our department of statistics figures that at this rate of cost the Barnes book should be priced at about \$25,000 instead of \$2.50. Let us see what makes the price; it should be value.

"Since my *Studies in Fugue* was published," says the author in his preface, "I have often been asked to write a short complete book on Fugue. I have not attempted to make the book exhaustive, but I have tried to present the main principles in as concise and clear a manner as possible. I have, I hope, simplified the problems of subject and answer; and I have dealt with many difficulties which, in the course of my experience as a teacher, I have found requiring discussion." Furthermore, the author has dared to criticize Bach, and he hopes he at any rate has been able to make the "student think for himself. He will, I think, see that there are very few, if any, absolute rules, and that, as regards details of construction, the principles are very elastic."

Your reviewer votes the book worth more than its price. It does seem to accomplish the almost impossible. Anyone not satisfied with their working-knowledge of fugue should get the book; likewise anyone bothered too much by inquisitive friends who want to know what a fugue is anyway, can recommend the book to them if they can but read music a little. It's really a big book in what it gives.

RUDIMENTS OF MUSIC FOR JUNIOR CLASSES

C. H. KITSON

Oxford, 5 x 7, 72p. \$1.00, attractive binding. Here is an excellent book to tell the youngsters what it's all about. It begins at the very beginning and carries the reader along to an understanding of the complete materials used in the writing of music, so that anyone who has grasped this book's contents ought to be able to tell the meaning of almost anything he should ever see in a bit of printed music. And it's an attractive-looking little book too.

SIBELIUS

CECIL GRAY

5 x 8. 220p. Cloth-bound. Oxford-Fischer, \$2.50. A masterly discussion of a composer who is familiar to the organ world and therefore of interest to most of us, for particular reasons as well as for the general reason that we want to be at least moderately well informed on the music world in which we move. The book deals both with the man and with his music and gives as complete a story as will probably ever be published.

COMPLETE BOOK OF THE GREAT MUSICIANS

PERCY A. SCHOLLES AND WILL EARTHART

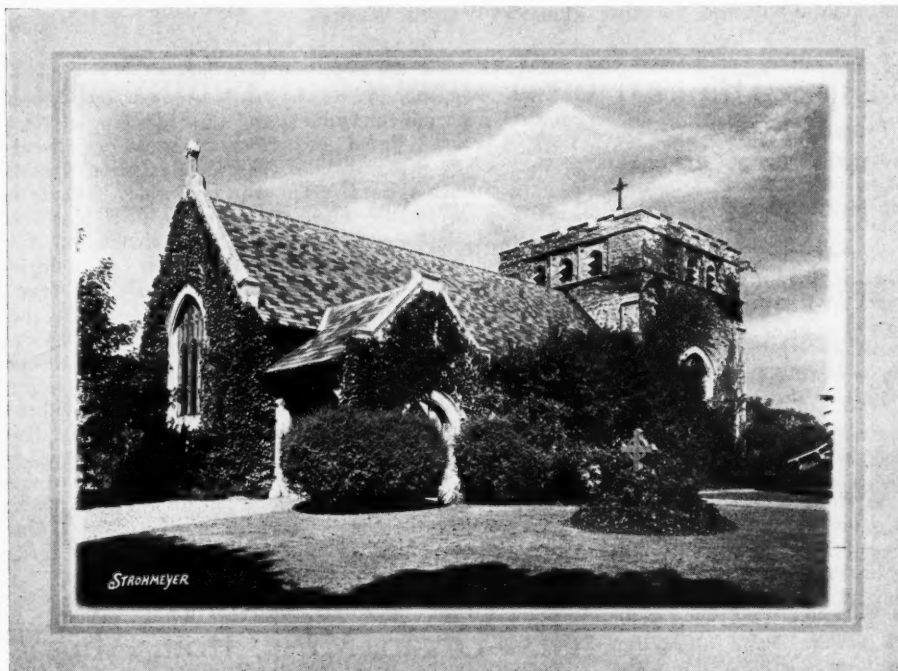
5 x 8. Too many pages to count. Illustrated profusely. Cloth-bound. Oxford-Fischer, 1931. \$2.50. At first we sighed and said, just another history of music. But though this work is a combination of the three shorter books under this title and constitutes "a course in appreciation for young readers," it is so presented as to be mighty interesting for many of us not younger than sixty. Much of the dry facts which have contributed nothing and still have been recorded about relatively unimportant people as though they were important, have been entirely eliminated, and there is such a wealth of material for anyone interested in music, that we recommend the book as enthusiastically as we know how. (Secretly, we're going to read the book ourselves in spite of the fact that we are already bored with music histories.) T.A.O. will handle orders if any of its subscribers desire.

MADRIGAL SINGING

CH. KENNEDY SCOTT

8 x 10, 110p. Oxford-Fischer, \$3.25. "A few remarks on the study of madrigal music, with an explanation of the modes and a note on their relation to polyphony," says the title-page. The subjects dealt with by chapters give an indication of the content of the book: Syllabic Distribution, Verbal Phrasing, Musical Phrasing, Ac-

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Mr. Gustav F. Dohring,
Hillgreen, Lane & Co.,
225 Fifth Avenue,
New York.

Dear Mr. Dohring:

May 11, 1932.

MR. J. STANLEY FARRAR

Having now used the new organ at St. George's Church since Easter I am discovering new tonal delights continually. My expectations of acquiring a real *musical instrument* have been fully realized, and it has also proved to be one of altogether appropriate proportions.

While in these days of large organs this one could not be classed as such, at fifty stops, nevertheless its tonal scope and musical expressiveness are most satisfying.

To go into detail about the various tonal elements would require pages, but I want to mention particularly the great usefulness of the Dolce Unit, from which we derive a charming *Dolcissimo* in the 8' pitch. As a soft, underlying foundation in its 16' pitch it is matchless, both in the manuals and in the Pedal. Then its use for stops of 4', 2 2/3', and 2' pitch affords many lovely combination possibilities with the other stops, soft flutes, etc. Introducing the three-tone harmonic structure from this Dolce Unit, into the Great organ, opens new possibilities for delightful combinations.

The abundant variety of flutes makes possible many charming effects.

The massing of five Diapasons makes this organ a really churchly instrument and with these alone it is possible to play a most satisfying service. These, together with the strings and reeds, make a fine ensemble and build up to a most stirring climax.

I am moved to thank you also for your ever ready cooperation in carrying out my suggestions for making this Hillgreen-Lane organ an exceptionally fine instrument, and the Rector and Vestry join me in all these sentiments with their most hearty approval.

Very sincerely yours,
J. Stanley Farrar,
Organist, St. George's-by-the-River,
Rumson, New Jersey.

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cent, Cadences, Attack and Finish, Articulation, Quality of Tone, Accent on Chromatic Notes, Expression of Dissonances, Performance as regard Rhythm, etc. etc.

The work is beautifully printed, attractively bound, and will more than repay the careful reader. It is written not alone for other conductors but also for the singers as well.

What the Profession Thinks

A Few Selected Program-Notes

Other things being equal, the man who has practised a composition and presented it in public on his programs knows more about it than can a reviewer who of necessity cannot take time to work over each composition in any such thoroughness. Besides that, the organist who plays a work in public usually selects that work because he likes it; the music dealt with by a reviewer is thrust upon him, his own choice having nothing to do with it. Hence it is our belief that a column of Program Notes, or occasional Program Notes, selected for special merit, ought to be exceedingly valuable to the organ world.—THE EDITOR.

PHILIP JAMES

MEDITATION ST. CLOTILDE

St. Clotilde in Paris was the church at which César Franck officiated as parish organist for thirty-two years to the devotional uplift and aesthetic delight of the initiated who could appreciate his wonderful mystic art; to make the homage to Franck still more unmistakable, that strangely wistful theme from his D Minor Symphony, which haunts the work, is quoted and interwoven in the Meditation by Philip James, a most promising American composer.—DR. CHARLES HEINROTH.

This is one of the finest works for organ by any American composer. It is written in the spirit of César Franck who was organist of St. Clotilde Church in Paris for many years and quotes a theme from his Symphony in D minor. Philip James is noted especially for his choral works written in extremely modern vein.—G. CRISS SIMPSON.

CARL RUGGLES

ANGELS

Ruggles' music ignores completely the tonal system which the western world has practised during the last six centuries. It is, however, based upon principles as logical and as fundamental as those of our so-called classical music, and upon these new principles a new world of music can be, and is being, built. Angels is taken from Ruggles' Symphonic Suite Men and Angels, and was scored originally for six muted trumpets. The organ transcription is by Lynnwood Farnam.—ALLAN BACON

HEINRICH SCHUETZ

"PHARISEE AND THE PUBLICAN"

Heinrich Schuetz was born in 1585, one hundred years before Bach. He was a prominent personality and the greatest master of the 17th century. His musical training he received in Italy, studying in Venice with Gabrieli, a prominent organist and composer. . . . After a short introduction on the organ, the sopranos and altos begin the narrative. Then a bass sings the prayer of the Pharisee in a pompous and haughty manner, while a tenor soloist pleadingly repeats again and again, "God be merciful to me." Perhaps the two men were at the temple at the same time, and so their prayers are heard not only in immediate succession, but sometimes at the same moment. The prayer of the meek and penitent publican closes the second scene, a beautiful and artistic touch of the composer. Then the entire choir joins in

pointing out the parable's lesson, and again the music follows the text in a descriptive way; descending notes proclaim the verdict of abasement, and ascending notes the exaltation. The upward soaring of the melodies in all four voices culminates in a tremendous and exalting climax.—WALTER WISMAR.

BACH, arr. STOESSEL

"A FESTIVAL PRELUDE"

The "Festival Prelude" was compiled by Albert Stoessel, a prominent violinist and choir director of New York City, and is based on three chorales and one choral prelude. The first two chorales are taken from Bach's cantata "Wachet auf!" The third chorale, "Whate'er May Vex or Grieve Thee" is from the "St. Matthew Passion." Bach loved and appreciated this hymn, for he harmonized it ten times for mixed choir. The organ prelude, also on the hymn "Befiehl Du Deine Wege" (Whate'er May Vex or Grieve Thee) is a beautiful and expressive number. The hymn was written by Paul Gerhardt and reflects his many trials and tribulations, but also his wonderful child-like trust in God. The closing chorale, "To Thee Alone Be Glory," Bach used in three chorales. The tune is not familiar, but is the most festive number in the Festival Prelude and is scored for orchestra, in which the drums and trumpets play an important role. This is as it should be, for the text reads: "To Thee alone be glory, To Thee alone be praise, Thine everlasting wisdom shall govern all our ways."—WALTER WISMAR.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus.Doc.*

A recent concert work of importance is *Kaleidoscope* by Karg-Elert, published by Oxford. Here we have a work of some 23 pages that would take about 20 minutes to play; it is difficult and calls for the usual Karg-Elert complex registration. In fact the constant change of time and registration no doubt account for its title. The work has been played a great deal in England and seems to find many friends among the more discriminating organists. Personally I find it difficult to understand. In playing it over one comes across passages that do not seem to belong to the organ; at the same time I find much to admire and without doubt there is a master-hand behind it all. The work is an important addition to organ literature and I hope some of our leading recitalists will take it up and give us an opportunity to hear it. It is recital music in the true sense of the word and if you are one of those that are interested in this composer's work by all means see this number.

From the same publisher there comes an excellent arrangement of the *Bf Organ Concerto of Handel*. This concerto is one of the best known. It is in four movements: a slow *Introduction*, *Allegro*, short *Recitative*, *Finale* in menuet style. The *Allegro* is perhaps on the long side, but for all that it makes a fine number and will give the player an opportunity to show what the Diapasons in his instrument are like. The arrangement is by A. Howe and he has made a good job of it although I for one would prefer a loud ending in place of the one he suggests.

From Otto Junne Co. there is a rather awful *Rondo Scherzando* by Rene Jacobs; full of the usual French chromaticism it has nothing to raise it above the level of the commonplace. Mr. Jacobs may have been a little liverish when he wrote the piece but even then he strikes me as being pretty bad.

The New Anthem Containers

The Summer is an ideal time to get that Library in shape

A Choir Library once filed in T. A. O. Containers is thereafter completely self-indexed and
*full contents and description, as you like it, visible at a glance
without turning a page or moving a finger*

Specifi- cations

The former Container weighed $3\frac{5}{8}$ ounces; the new Container weighs about 8 ounces. It is made of extraordinarily heavy pasted board. Standing on edge, on your library shelf, it is $7\frac{1}{2}$ " high, $1\frac{1}{4}$ " wide, 11" deep. A white label covers the full front, to carry your indexing indications—titles, composers, index-numbers, etc. We filled one Container as a test; it held 155 sheets or 310 pages; or 75 4-page anthems, 50 6-page, or 38 8-page. Boxes made to carry more would not stand up under wear; we make only one size box—but we make it strong. Handsome appearance—each container covered with black imitation-cloth. Shipped *only by the dozen, each dozen* in a corrugated box made for the purpose.

Advan- tages

Put titles and composers on the labels of these Containers, file them on the shelves alphabetically, and your filing (and hunting) problems are over. Your whole repertoire stands before you in logical order, each title, composer, or other vital point (as to seasons, solos, accompaniment, etc.) visible at a glance without moving a finger or turning a page.

The Price

The following prices include only these items: Cost of materials and labor, the manufacturer's profit, cost of packing-boxes and postage or express, our actual cost of handling your order and delivering the containers properly addressed to the postoffice. Nothing is added for our profit; nothing is added for this advertisement. Our part is strictly *A Service to T.A.O. Readers*.

	Zone 1	Zone 2	Zone 3	Zone 4	Zone 5	Zone 6	Zone 7	Zone 8
One Dozen	\$1.84	\$1.92	\$2.06	\$2.21	\$2.36	\$2.52	\$2.67	
Two Dozen	3.61	3.76	4.04	4.33	4.62	4.92	5.21	
Three Dozen	5.38	5.60	6.02	6.45	6.88	7.32	7.75	
Four Dozen	7.16	7.46	8.04	8.63	9.22	9.82	10.41	

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If the Government continues to make it more difficult to manufacture and sell, these prices will be advanced accordingly, as far as necessary to cover such actual increased cost of distribution.

Prices have been kept low, (1) by quantity manufacture and storage facilities; (2) by standardizing on only one size, style, and type of box; (3) by standardizing on only one size of shipping-crate; (4) by producing them only for readers of THE AMERICAN ORGANIST and distributing them as a service to T.A.O. readers and not as a supplementary source of sales-profit.

ORGAN INTERESTS INC.

467 City Hall Station

New York City

It's up to the Organist

SALESMEN can't sell organs. Not one organ in a thousand has ever been sold by an organ salesman. The organ salesman merely sells the trade-mark, the firm-name, the brand of organ, not the organ. The organ is sold to the church or home-builder or auditorium long before the organ salesman knows anything about it. **Necessity, desire, ambition, idealism—these sell organs.** And the one person in the world who gets the greatest benefits is the organist who plays the new organ.

It's up to us of the organ profession to sell the organs today. We get the benefit. Instead of hard, unyielding, unsympathetic tones, we get the magnificent richness of the solo voices and glorious ensembles of these modern American organs of ours. Instead of unsightly, clumsy, inefficient consoles, we get the finest consoles that have ever been known—consoles that do everything for us, that make beautiful registration easier than turning pages.

Money is being spent today in America about as usual. Theaters are comfortably filled. Concert halls are prosperous. New automobiles are still being bought. Money is being spent, gladly enough; let us see that the organ industry gets its share of it. Every dollar we give the organ builder now, goes into circulation—into his workmen's pockets, into the cash-registers of their grocers, butchers, and bakers, and keeps on circulating in this dizzy old nation of ours—a nation of babies just at the moment. A nation afraid to rip the lid off politics and find out how billions of dollars are stolen by its crooked employees all the way from the top to the bottom of our political structure. A nation afraid to throw over an unused army and navy—afraid to trust its own ability to rise at sudden emergency and give such a sock to an aggressor as will duplicate our famous Revolution that caught us so unprepared in 1775, our famous Civil War when again we were thoroughly unprepared, our famous World War when we were as unpractised and unprepared as new-born babies. We're still a nation of babies—afraid to take the step we morally know we should, afraid to thrust out a hard-clenched fist when we know we should strike.

We organists, a great many of us, know we should strike **for that new organ now.** To help the organ industry, and be happy in that hypocritical "charity" feeling? Certainly not.

To help ourselves make better music for congregations

that are **more critical of us** today than ever they were before.

We'll be down and out like the hoop-skirt if we do not rise to the occasion and meet that added requirement made on us in 1932 because the richness of orchestral music is now heard in every home over every radio in America. And if we're still hitching our organ music on Sundays to those ancient tracker-organs, those impossibly hard ensembles, tied down to inefficient consoles, we too will be thrown into the discard and the throwers will not even know why. But we'll know why.

The physician who lets his patient go from grippe to pneumonia is guilty of criminal negligence. The organist who lets his church go through 1932 with the hopelessly inadequate musical equipment of 1892 and meet the certain musical disaster in store for it, is guilty of equal negligence.

Only the organist can really sell an organ. All the organ salesman can do is to get signatures on the dotted-line for this or that trade-mark. It should be, might as well be, the particular trade-mark you yourself like best; **see to it that it is.** You have to play it, you should dictate its choice. Deal with the builders who deal with the organists; avoid those who go over the organist's head and behind his back to the ministers and the architects. Give your chosen builder a square deal and he'll give you a square deal, pressed down and running over.

Only the organist can create, and then foster, the demand. The organist is already on the inside—a trusted friend, employee, advisor of the needy purchaser. See that the campaign is started now. That's not a matter of opportunity, but of duty. Maybe a hard duty. Duty is never easy; if it is, it's not duty but expediency.

If you cannot get the whole organ now, get as much as you can, with chest- and console-preparation for the rest. And don't let your church play cut-throat on prices; that's criminal. No builder is asking excess profits in 1932. **Prices are fair.** Play fair with the industry just as you expect churches to play fair with organists.

You know what you think of the cut-price organist and the church that tries to save money by dickering with him. That's exactly what the rest of the world thinks about the organist who lets his church work the cut-price game on the organ builder. There never was a time in history when fair play paid such handsome dividends.

Buy now—not because you can get more but because you know **you're doomed to get less** if you don't earn more by making better organ music than ever you made before.

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467 City Hall Station

New York City

July 1932, Vol. 15, No. 7

The American Organist

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WHEN VACATION TIME COMES 'ROUND AGAIN

Twelve years ago, when this photo was taken, Lynnwood Farnam was just beginning the approach to his ultimate career. At that time he had moved to New York City and completely submerged himself in devotion to his ideals. Our photo shows him with his mother, sister, and father, the complete Farnam family, on vacation at Lake Louise, July 23rd, 1920. A decade more, and the brilliant career was ended. Gone indeed is he, but not forgotten.

His hands have ceased their labors, but his vision goes marching on.

The AMERICAN ORGANIST

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JULY 1932

No. 7

Chimes: A Study in Harmonies and Harmonics

A few Observations after Many Years of Playing Chimes for others and Trying to get the Most out of Them for Myself as Well

By WALTER LINDSAY



PEAKING of Chimes, do any of those present remember the elephant song from "Wang"—that comic opera in which De Wolf Hopper starred so successfully years ago? Of course you don't! I was foolish to ask. Well, it runs something like this:

There once was a King, so the minstrels sing,

Who a herd of elephants had,

*And a peasant poor, who lived next door,
He wanted an elephant, bad.
So that kind-hearted King did a foolish thing
By giving that poor man one,
And sky-blue ruin at once began brewin'
For that luckless son-of-a-gun.*

*For the elephant ate all night,
And the elephant ate all day,
And do what he would to provide it food
The cry was still "More Hay!"*

—and so forth.

This matter of Chimes in the organ is a good deal like that. A set of good Chimes in an organ is a distinct asset. They have to be good; for Chimes are like eggs, there's no such thing as a half-way-good specimen. But a fine set of Chimes adds a certain romantic and poetic touch to the organ, that nothing else supplies. Some folks there are who object to the Chimes just on that account; but the majority opinion is all the other way.

When it comes to the actual use of the Chimes, however, that's another thing. What are we to play on them? The congregation keep asking us

to use the Chimes as often as we can; we want to oblige; we play all the Chime pieces we have, and the cry is still "More Hay!" What are we going to do about it?

For one thing, we can by using a little ingenuity adapt for the Chimes a great many pieces whose composers never had such a notion in their heads. There are lots of little preludes and such, written in full harmony—I mean by that, without any solo melody—that can be arranged with the melody as a solo on the Chimes, and the other parts turned into an accompaniment for the left hand and pedal. If you look over some of your simple pieces of this kind, you'll be surprised what attractive results can be secured.

Then for a short number a hymn is often effective—just one or two stanzas; say one stanza played with both hands on the Swell, using some sympathetic stop, and another stanza with the melody on the Chimes, and a soft accompaniment. Not a very deep form of music, but many people like it, and are sincerely moved by it. It's very obvious, and perhaps that's the reason it isn't used as often as it might be. Again, there are many pieces of a serious character that will admit of having a note "tipped in" here and there on the Chimes, without their being given any extended passages.

But in spite of all we can do, the cry is still "More Hay!" Wouldn't it be a good thing if those who have discovered effects like the above would tell us about them, through the columns of THE AMERICAN ORGANIST? We could have a sort of clearing house of Chime ideas; it would save some of us a lot of bothersome work, and our congregations would get a lot more out of their invest-

ment in the Chimes. I am sure the Editor would be glad to give space to any suggestions of the sort.

Speaking of extended passages on the Chimes, there was a sort of argument a couple of years ago between the Editor and Mr. Otto Liebich and myself, about using Chimes for melody work. The Editor was inclined to think that the dissonances that are bound to exist in all bells and tubes, when used in combination, must necessarily spoil the effect. I have often turned the matter over in my mind since, and I think perhaps we were both right, in a sense.

The difficulty is two-fold. In the first place the sound of a Chime hangs on pretty well, and the objection is made that one note clashes against the next; and that if the Chimes are provided with dampers, to obviate this, there is then a disagreeable "choked off" effect, as soon as the finger is lifted from the key. This depends on the way the dampers are constructed. I can only say that on my organ the damper extinguishes the sound gently, not abruptly; and unless the notes follow each other quite rapidly, the organist is able, by lifting his fingers at the proper time, to reduce the sound of each Chime to such an extent that the next note does not jar on it, and yet at the same time it does not sound as though it were squelched.

The other difficulty is more deep-seated; it has to do with the curiously eccentric harmonic structure of Chime notes, and with the fact that the note which determines the pitch is not the fundamental, but one of the overtones. It is this feature which makes it so perilous to accompany the Chimes with chords on another manual, for it is very easy to produce discords that will set everybody's teeth on edge. There are however several points in this connection that ought to be considered.

In the first place, some Chimes have a purer tone than others. If the harmonic that determines the pitch is very much stronger than the fundamental and the other notes of the series, so that they are scarcely heard in contrast with it, of course the clash between the compound tone of the Chimes and the harmony of the accompanying chord is going to be reduced accordingly.

Then a good deal depends on the building. If it is a large building, or if the Chimes are buried deeply in the organ chamber, the subsidiary notes are going to be less noticeable, and the pitch-note much more prominent and isolated. In this case again the harmony of the accompanying chord relates itself to the pitch-note, and the surrounding harmonics of the Chime cause comparatively little disturbance.

But there is no form of music (with the possible exception of the steam calliope) that suffers so much from "intimacy" as do Chimes of any type; and consequently, if the building is small, or if the position of the Chimes is such that the sound is

thrown very directly into the auditorium, then the harmonics clash for all they're worth, and it's hardly possible to do much accompanying with other stops. Luckily for me, these difficulties do not exist at Olney. The Chimes are very pure in tone, with the exception of one or two of the biggest tubes; the church is very large, and the tubes are located high up under the roof.

Then there's another very practical consideration, that sounds terribly unscientific, but that nevertheless needs to be taken into account. A great deal depends on the character of the accompanying stop. If the tone of a stop has a very simple harmonic structure, then the effect of chords played on that stop is less definite and pointed than would be the case if we played the same chords on a stop with a pronounced series of overtones, and a highly characteristic tone quality. That seems an odd thing to say, but you can easily verify it.

Draw the Stopped "Diapason" (in reality it is a Stopped Flute) alone, and play a number of chords, from simple major triads up to more or less dissonant effects. While of course there is no difficulty in recognizing the harmonies, yet after all the various chords do not have a great deal of character—to put it crudely, they don't sound as "different" as you would expect. But play the same series of chords on the Salicional, or on the Oboe, and every least difference in the harmony pricks the ear like a needle.

Now if you accompany the Chimes on a stop whose tone has very little character—in other words, whose fundamental tone has very few overtones sounding with it—you will find that the clash between the compound tone of the Chime and the accompanying harmony is reduced to the point at which it is not specially painful. Whereas, if you accompany with a stop or combination of very rich quality, with lots of harmonics piling up above the fundamental tone, then you're heading for trouble: for every one of these overtones picks out some tone in the compound note of the Chimes, and proceeds to quarrel with it.

There is one exception to this: you can often use the Vox Humana against the Chimes, because you always have the Tremulant going at the same time, and the vibration of the Tremulant helps to conceal the beats between the sound of the Chime and the accompanying harmony. I beg you will not raise your eyebrows that way—it's a fact.

Consider: the Vox Humana is notoriously liable to get out of tune; and in many cases we would not be able to use it at all, for any purpose, if it were not that the Tremulant helps to cover the defect. If you don't believe me, draw the Vox Humana without the Tremulant, and see what it sounds like, when it hasn't been recently tuned. Then draw the Tremulant with it, and note the improvement. Similarly, the jar between the tone of the Chimes and the accompaniment of the Vox Humana is al-



MR. JACOB P. ESTEY

President of the Estey Organ Co. Upon the death of his father, the late Col. Jacob Gray Estey, in May 1930, he was elected to his present office and brought the fourth generation of Esteys into the control of the company's destinies.

leviated, so to speak, by the wavering effect of the Tremulant.

I suppose that this statement will fill many readers with anguish: that we should designedly use in practise something that is admittedly imperfect in theory, may seem to them a sort of artistic sacrilege. I admit, that on paper the combination of stopped Flute and Chimes locks just as dissonant as that of Salicional, or Viole d'Orchestre, and Chimes. But then, you see, we're not playing the music on paper—we're playing it on the organ.

And while we're on the subject, let me get one thing more out of my system. There ought to be an Amendment to the Constitution, or a Decision of the Interstate Commerce Commission, or something, to compel publishers who issue Chimes pieces for the organ (and critics who review the same) to compel them to say what compass of Chimes is

needed for each piece. I suppose the vast majority of Chimes run from A to E. Well, you see a Chime piece advertised, or even read the themes of it in a review, and say to yourself, "I'll get that; it's just the kind of thing the congregation will like." You send for it; you start to try it over; you get along swimmingly for a page and a half, and then suddenly and without warning you go off the deep end: you find a lot of notes there with no bells to play 'em on. What would be thought of a composer for orchestra who chucked his score out to the public without bothering to specify what instruments were to be used? Suppose Mr. La Monaca, the Second Flute of the Philadelphia Orchestra, were to start playing something at rehearsal, and suddenly find that his part went down into ever-so-many leger lines below the staff, where his flute had no notes to follow it—what would he

say? Or rather, what wouldn't he say? To be sure, there is a big flute in G, that we sometimes hear in the orchestra; but if the composer expects that to be used in the course of a piece, he says so

at the beginning. But the organist, as usual, has to suffer in silence, and find things out by the trial and error method. It's not reasonable, and it's not fair.

There ought to be a law!

Acquiring Added Power

The Organist has Need of the Knowledge and Mastery of Vocal Technic
Time Thus Invested Brings Invaluable Returns

By CRYSTAL WATERS



ANY OF THE church organists today are gazing about them in bewilderment. Progress and the change of times have had their effect on their work and perplexed, they turn to analyze the present condition, for the drama of the church service must be quickened to the world's tempo, if the church is to continue to fulfill its usefulness to the heart

of humanity.

Religious ecstasy is created by the height and depth, the light and shadow of human emotions dramatized by music. The organ is necessarily limited in its capacity to stir the hearts of the congregation, but a well trained, intelligently conducted choir is able to raise the emotions to celestial consciousness. In fact, the emotional response to magnificent choir singing out-values all instruments in relieving the restlessness that seethes at the core of every human being. It soothes and satisfies wordly stress by lifting the emotions to a high ideal of beauty.

Today, the church famishes for renewed life, the choir members yearn for dramatic expression and the people need inspiration to "carry on." It remains for the choir conductor to fan the burning coals of the imagination of each choir member and give him the tools of vocal technic, that vocal music in all its power may operate for good. The choir, potentially, leads over the organ on the ecclesiastical stage.

Until recently the members of the choir were classified by the organist-director in two groups, those blessed of God with ability to sing, and those labeled "no-voice," who through desire for musical self-expression join the organization and, for one reason or another, cannot be excluded. The first group he considered the very bulwark of the choir, the second a handicap. The vocal ensemble was unbalanced, or perhaps the handicap out-weighted the better singers. He accepted all this as inevitable and let the matter slide and the choir drift along.

Like most people, these organists labored under the delusion that a voice, like the color of the eyes,

comes of itself and cannot be changed. This is a serious error. the uncultivated voice is the result of imitation. The child talks and sings from the beginning just as he hears his teachers or parents talk and sing. It is unfortunate that only those classified as having good voices receive lessons, whereas those who are classified as "no-voice" really need the lessons more.

Let us suppose that an organist finds that he has been replaced by a trained choir-conductor, who understands the technic and the art of vocal production. He has studied with a private teacher or at one of the recognized choir schools in our country. He appreciates the latent power of his choir. Having learned the underlying principles of vocal instruction, the "no-voice" group is no problem to him. He knows that the yearning for vocal expression indicates a musical mind and soul and by applying vocal principles, no longer a mystery, he releases and unfolds good voices that have been bottled up by ignorance and fear. In the end, the choir emerges as one glorious whole, a choral body which sings superbly because each member knows how to handle his own voice and responds intelligently, sensitively to the conductor.

One F.A.G.O. whom I know, was alert to the change of the times. Although he was on the high road to fame through his compositions as well as his organ playing, he recognized the voice as an individual, human, musical instrument. He knew that collectively, the voices in his choir, when properly trained, put in his hands an instrument on which he could express the full gamut of human emotions. His imagination was quickened by the excellent work done by an a-cappella choir. At the age of fifty, he humbly turned his time, attention and money toward learning to understand and demonstrate this multi-voiced instrument. He reasoned that vocal study deserved as much of his time and intelligence as the organ had received from him.

When this organist took up his church work in the fall, after spending his vacation studying vocal production, he offered each choir-member a fifteen-minute private vocal lesson each week, in exchange for extra rehearsals. This tireless, unselfish labor of love for an artistic ideal, achieved the desired



MR. JOSEPH G. ESTEY

Treasurer of the Estey Organ Company and representing with his brother the fourth generation of Esteys to control the destinies of the company. Jacob Estey began the business and died in 1890, to be followed by his son Julius J. Estey who was president from 1890 to 1902, and who was in turn succeeded by his son the late Jacob Gray Estey who died in 1930, leaving his two sons, great grand-children of the founder, to carry on the traditions of the house of Estey.

success. When you hear his work you may envy him for his natural gift as a choir conductor, but all who know him recognize that the result came through patient, persistent, intelligent study of the voice. He has made the choir famous, filled the church, and given new life to the entire church community.

The underlying principles of vocal production may be stated in a few words. They are the same for boy or girl, child or adult, and the individual quality of voice is the result of the size and form of the individual instrument. Breath, passing the resisting vocal lips in the loose, open throat, vibrates their edges, converting the breath into air waves. These air waves induce sympathetic vibrations in the open spaces above, and are thus

amplified as they float forward into the speech molds. When these air waves contact an ear drum, the result is called tone.

Vocal principles apply to the speaking voice and the singing voice alike, for the singing voice is the speaking voice with prolonged vowel-tones and wider variation of pitch intonations. The organist who takes vocal lessons may never wish to sing, but he will be rewarded by a rich, resonant, well-modulated speaking voice, plus the power to give vocal instruction to others.

The first essential to a beautiful quality of tone is a loose, open throat that permits the self-acting vocal lips to wave evenly as the breath passes through them, and to adjust themselves elastically to the pitch in the thought of the singer. Nothing

can be done to help this involuntary action, but to remove all interference of outside muscular tension, excessive breath pressure, rigidity and all burden of pronunciation. A beautiful voice should be natural for everyone. It is the stress of life which frequently interferes with the normal action of the vocal instrument. Under the stress of worry, timidity, fear, doubt, excitement or confusion, the breath becomes agitated or retarded and the throat passage closed and rigid. Through these influences, habits are soon formed which train the muscles either to rigidity or to laziness and inactivity. Deep breathing corrects this and releases the vibrator.

The voice is a wind instrument, and deep breathing should be the result of body expansion. Nature abhors a vacuum and all space automatically fills with air. Expanding the waist-line fills the lungs, quickly, silently and easily with air, without crowding the loose, open throat passage. The attack of the tone should be the co-ordination of the impulse of breath from the lower trunk and the involuntary action of the vocal lips in the loose, open throat, which come together with the will to sing or speak. A prolonged whisper, "ah," will demonstrate correct breath activity for a vocal tone.

The spaces in the throat column, head and mouth cavities should be generously opened in order that the air there may vibrate in sympathy with the fundamental tone vibrated by the vocal lips. Resonance is the term we apply to these sympathetic vibrations, which amplify and reenforce the fundamental tone. An enemy to a well-resonated tone is tongue-base interference, a stiff soft palate, or a rigid jaw. The tongue should lie easily relaxed to the front teeth, ready to mold the vowels and articulate the consonants in the front half of the mouth cavity. The jaw should hang flexibly floating, and the soft palate be plastically expanded.

Tone and vowel are one, for tone cannot exist without vowel and vowels are inarticulate without tone. The resonance in the mouth cavity is modulated by the shape taken to mold the vowel. There are only about ten vowel molds for the singing vowel-tones in English and these molds should be flexibly formed in the front half of the mouth, relieving the vocal mechanism of all burden of pronunciation. As the mouth cavity should remain open to ensure an even vowel resonance in the vocal line, a greater activity of the tip of the tongue and lips is demanded to articulate consonants without interfering with the vocal mechanism in the loose, open throat.

Head resonance may be induced by gently humming the sounds of "m" and "n," but these air waves should never be pushed or crowded. Sympathetic vibrations may be illustrated by placing the foot on the sustaining pedal of the piano and

asking a soprano to sing a tone, let us say E or G. Certain strings vibrate in sympathy to the tone sung without any effort from the singer. It should be made very clear that the vocal lips never leave the throat, nor move up and down, but relax down on their own law. The sensation felt in the head when vibrating "m" or "n," are sympathetic vibrations. The fundamental tone vibrated by the vocal lips must be free and even and the vibrations in the head and vowel cavern will be sympathetically free and even.

Every singer is inclined to anticipate the coming consonant and distort the vowel-tone. Correct this tendency by giving a clear concept of the vowel and its mold. To prolong the tone with clarity, the vowel mold must be maintained without change.

The tonal quality of your choir will be in proportion to its understanding of vowel forms. To purify the tone, purify the vowel concept. Let it be understood that voice is air waves and that the air waves are focused in the forward vowel concept.

Beautiful tonal quality often means temporarily poor articulation, until the lazy tongue-tip and lips are exercised into action. Definite exercises should be given for strengthening these muscles as well as for strengthening the breathing muscles and your object should be to relieve the vocal mechanism of all outside interference in order that its inner muscles may strengthen.

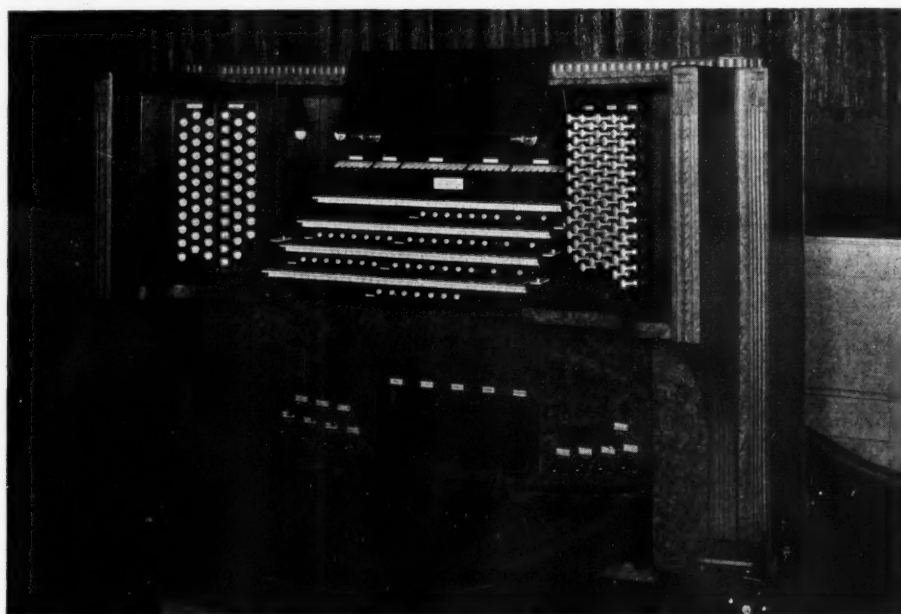
It is the co-ordination of the different parts of the human instrument which results in the beautiful well-balanced tone. It is the perfecting of the individual instrument which results in the beautiful well-balanced choir. The ability to create and conduct this magnificent instrument is within the power of every organist.

ADDENDA

Miss Waters contributes her invaluable article through the courtesy of an organist, already internationally known, who realized the trend of the times and the opportunities of the organ profession and took a course of serious vocal instruction under Miss Waters' guidance. Miss Waters, a voice teacher in New York City, is author of a book, *Song the Substance of Vocal Study*, which is called "a voice method for class or individual instruction." The F.A.G.O. to whom she refers in the accompanying article is one of New York's most successful church organists whose compositions are played on innumerable programs throughout the country.

We believe the readjustments which are coming to the world during the present era will leave the organist-choirmaster in a better position than he has ever before occupied; but to successfully occupy that position and render the maximum service the organist must be as expert in developing

and playing upon the voices of his choir as he is in playing the organ. Thanks to Dr. Williamson and several others who have violently focused attention on the vocal half of the organist's equipment, the profession already includes in its ranks many individual organists who have proved the supreme practical values of their knowledge and mastery of vocal technic.—THE EDITOR.



MOLLER CONSOLE, WALDORF-ASTORIA HOTEL, NEW YORK CITY

Which made its debut to the world under the fingers of Dr. Karg-Elert before a crowded auditorium, and was later heard in a series of Sunday afternoon recitals by five Americans, four native-born and the fifth an American by virtue of adoption and legal steps now being taken: Warren D. Allen, Edward Eigenschenk, Fernando Germani, Rollo F. Maitland, and Alexander McCurdy. Those who are curious about the size of the audience likely to greet such players at such a time and in such a place on Sunday afternoon may be told that the audiences probably ranged between four and six hundred. And audiences do count. The feast of entertainment offered by these five players warranted the same packed auditorium enjoyed by Dr. Karg-Elert. The grand ballroom, which houses the organ, is rather a large, plain, unadorned room with two galleries above; thus far it is undoubtedly the best place available for organ recitals of the character of those presented last season. Photo presented by co-operation of M. P. Moller Inc. The layout of the console is given in detail on page 431.

The Organ

Dr. Barnes' Comments

—BIT OF HISTORY—

DR. GABRIEL BEDART is an organ enthusiast who is professor of Physics at the University of Lille, France. He has just as much bent in the direction of delving into old volumes and digging up information of an historical nature about organs as has Dr. Caspar Koch of Pittsburgh. Some of our readers may have seen the correspondence published for the past several months in *The Diapason* between Dr. Koch and myself relative as to who was the inventor of the Harmonic Flute. The outcome of the battle has left me worsted. I am free to admit, and Dr. Koch's statements are corroborated by Dr. Bedart's researches.

I might observe that I knew I was beaten before I started the "come-back" and the advice of counsel (my wife) was to maintain a dignified and discreet silence. However, this method of procedure has never appealed to me and I attempted to extricate and extenuate myself, and



*Under the
Editorship of*

**William H.
Barnes,
Mus. Doc.**

several much more worthy gentlemen such as Dr. Audsley, Wedgewood and others from our historical inaccuracies by a column of sophistry, which didn't leave Dr. Koch or probably anyone else convinced.

Nevertheless, to enable those of our readers who missed Dr. Koch's exposition to have the real "low-down" on which really did invent the Harmonic Flute, the Voix Celeste and other items we are glad indeed to reproduce Dr. Bedart's letter. I trust he will forgive me for taking some liberties with his construction of English sentences and choice of words. There are probably still a few French constructions left, but I am sure his English as now edited is a lot better than my French would ever be.

splendid root. Thirty years ago when the provincial builders, Ghys, Debiere, and Puget endeavored to bring about the renaissance of the tubular and electro-pneumatic system in France, the late Charles Mutin tried a new assault. But the reply came from Canada by Casavant Freres and it was severe one, which closed the debate.

Among the legends entertained by the Parisian 'manitous' was the supremacy of the slider windchest, tracker transmission, etc. It will also be found that Cavaille-Coll is credited with the invention of pneumatic action for drawing stops, the divided slider chest, etc. These statements are reproduced by Mr. Wallace Goodrich in the *Organ* in France. Dr. Barnes gives Cavaille-Coll credit for the invention of the Flute Harmonique and the Voix Celeste.

Now let us consider how these legends have been perpetuated. No doubt M. Widor is a great composer of organ music and a splendid player, but the opinions expressed in his writings about the story of the organ or relating to building technicalities are not to be accepted without contest.

Cavaille-Coll did not invent the divided slider windchest with separated wind for flues and for reeds. This construction is accurately described with drawings in Article 659 of *L'Art du Facteur d'Orgues* by Dom Bedos. In Article 116 he also mentions that it is good practise to give a double length to the tubes of the Clarion in order to get a fuller, rounder tone.

Likewise the invention of the Flute Harmonique cannot be credited to Cavaille-Coll. The reason why a pipe when over-blown will sound its octave was treated by Aristotle in *Probleme No. 3 de Usu partium*. The ancient Greek flute players used the principle of the Harmonic Flute many centuries before Gaspar Coler introduced in 1439 the 'uberblas-sande pfeifen' (over-blown pipes) in an organ of Dresden. Such stops

Historically Speaking

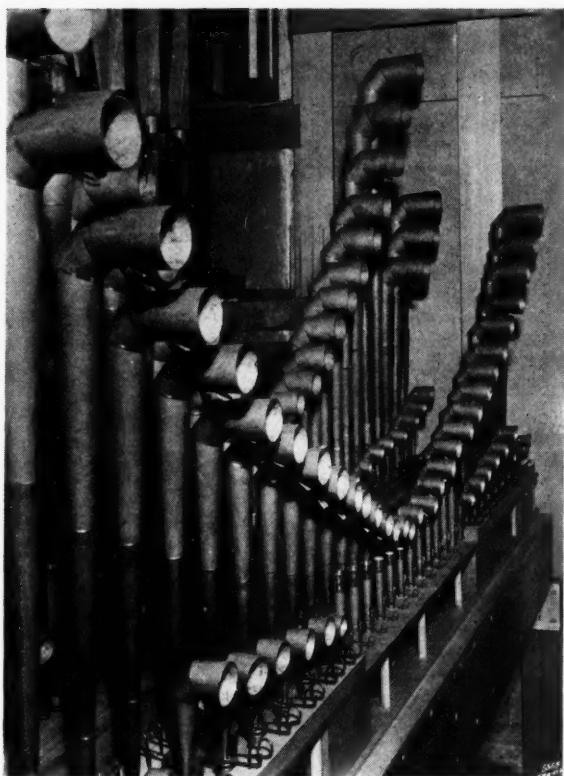
Going Back to Unquestioned Sources for a Little Light
On a few French Legends in Organ Building

By DR. GABRIEL BEDART

HAVING BEEN instructed by a French music paper to write an analysis of Dr. Barnes' *Contemporary American Organ*, I was much interested by the contents of this book, so valuable both for amateurs and organists and also for builders. These latter love to hold to their routine, especially in France. They will find not only the documentation concerning what I am tempted to call the American Testament of Organ Building but quite new things about the improvements

to be considered as well reasoned actualities, and which are now commonplace in American practise.

In France, organ building is entangled by a lot of legends, which have been held with little show of reason by such men as Widor, Guilmant, Gigout, and their pupils repeating "Magister dixit." They have been bitter opponents of tubular and electro-pneumatic transmission. Therefore these two French inventions have emigrated to foreign lands: England, Germany, and America, where they have taken



THEY SAID IT COULDN'T BE DONE

It doesn't pay to be too positive about anything nowadays. When Senator Emerson L. Richards specified reeds on 100" wind for the Atlantic City Convention Hall organ he was told it couldn't be done. Almost everybody joined in the telling. Midmer-Losh Inc. secured the contract; they had already done work for Senator Richards. An organ factory was set up in Convention Hall and as workmen in the Midmer-Losh headquarters in Merrick, L. I., began work on the smaller parts a corps of experts similarly began work under Senator Richards' direct supervision on the larger parts in the factory set up within Convention Hall itself. No time was lost in worry. Problems were solved as they cropped up. Finally one pipe of the 100" series was made to work properly on 100" wind. They still said it couldn't be done. But here it is; done. In front is the 100" Trumpet of the Gallery Organ; back of it is the 100" Tuba. Note the loading of the tubes of the Tuba with $\frac{1}{4}$ " metal at the nodal points, and of the toes of the Trumpet. The zinc stops about half-way up the length of the Tuba and the remainder is of heavy metal. Note the springs that hold the pipes down, preventing their being blown out of the holes. The flue trebles take the 100" pressure comfortably, without over-blowing, and produce a clear, musical, reed-like tone. These 100" reeds, as already reported in these pages, have not proved to be the extravaganza predicted for them, but fit into the scheme of this gigantic organ pretty much as any conservative designer would require. They are not noise. They merely carry the high-pressure reed families one step—and a great step it has been—in advance, doing it with perfectly musical tone.

are noticed in Freiberg Dom organ and Insbucker Sfarr Kirke in 1513. Their importance was fully accepted, for in 1605 Banchieri published an essay on the Theory of 'Überblas-sande Floten' built with different scales with various names: Schweizerfloete, Guerfloete, Wiemer-floete.

In 1773 Sorge, both a good organ-ist and reputed physicist, succeeded in obtaining a more highly developed octave tone by a small hole pierced $\frac{3}{7}$ of the length above the languid, and by so doing formed a model for the modern pipe in its present form. For a long time the various 'über-blassande floten' remained confined

to Germany and Northern Italy. By the end of 18th century very few were to be found in French or Spanish organs.

Cavaille-Coll was only 22 years old when in 1848 he built the famous organ of St. Denis Basilique with the obligatory collaboration of Barker. At the first attempt he made a masterpiece which for a long time remained a model of its kind. Its characteristics were copied or imitated by the organ builders of the whole world. Among the 70 registers were eight flutes of 8', 4', 2', with double-length treble pipes such as were used by the older masters. For these flutes Cavaille found new appellations: Flute Harmonique and Flute Octaviente. Later he extended the same principle to double-length or harmonic Trumpets and Clarions, 'alla moda di' Dom Bedos.

The same statements are applicable to Cavaille-Coll as the inventor of the Voix Celeste. The 'Schore-lung Stimmen' undulating stops obtained by two pipes tuned with a gentle discord or wave appear to have been introduced by Casparini in the Gerlits organ (1698). They came into general use in Central Germany; the great Silbermann adopted them for his famous organs in Dresden, St. Sophie and Hof-kirke (1747-1754). These stops for a long time were constructed with small-scaled softly-voiced Diapasons or flutes. Georges Dreus noticed that the same effect might be obtained from Gambas and Salicionals.

Cavaille did not use this device for St. Denis and surely such a new and charming tonal color would have been much more impressive than the Flageolet and Octave Harmonique. When he employed the method, he only found a new French name, Voix Celeste for an old foreign practise. But this great master organ builder has glory about his name sufficiently radiating which need not be diminished by this historical rectification of the legends entertained by his too zealous praisers, poorly documented. They ought to read Story and Construction of Organ Stops, an invaluable book by Dr. Cristhard Mahrenholz.



—HOTEL DIRECTORY—

American Hotel Association, 221 West 57, N. Y. C., has issued its current year book of hotel information. The book is invaluable for all traveling men. The book shows almost a 10 per cent increase in the use of full-page advertising by leading hotels.

My Diapasons

Meditations After Thirty-five
Years of Voicing

By GEORGE W. THOMPSON

LOOKING back over my thirty-five years of association with the organ building industry, it is interesting to me at least to note how little change has been possible in my favorite fundamental—the Diapason.

Numerous attempts have been made to alter or improve the Diapason. These have proved little more than fads or a desperate reaching for something new. The established principles of the old masters have prevailed.

More than twenty-five years ago, having served my apprenticeship and mastered my trade in England, I came to America to join the Hall Organ Company. I have been with this organization ever since and have worked on thousands of Diapasons for them. Mr. George A. North, president, and Mr. C. B. Floyd, vice-president, had come to the Hall Organ Company. Their idea as to Diapason construction and voicing had been gained from the principle established over fifty years ago. This was faithful adherence to the fundamentals of the old master builders. Thus my idea coincided with theirs.

During the past thirty years we have held to this type of Diapason. The only variance comes when the purchaser, for some special purpose or through personal preference, specifies another type. We then follow his special request to the letter. It is gratifying to me to note that others, after veering off to other types of Diapason, have at last returned to the standard maintained for so many years.

My first experience with the voicing of Diapasons came in England when working with H. S. Vincent, who voiced the Schulze Diapason in the famous Tyne Dock organ. Coming to America my first association here was with George S. Hutchings; shortly afterward I joined the Hall Company.

The fact that we have not materially altered our Diapason policy during that time does not mean that we have not made changes else-

NOTE: Anyone who has spent thirty-five years in any art or industry should have the privilege of expressing his opinions without editorial supervision. That policy has been followed with Mr. Thompson's article.—THE EDITOR.



MR. GEORGE W. THOMPSON

At his voicing keyboard in the factory of the Hall Organ Company at West Haven, Conn.

where. In other departments we have offered many innovations and improvements to the organ industry, many of which have been given patent protection.

We are constantly experimenting in an effort to make better organs, but as yet we have been able to find no improvement over the standard style of Diapason. We have confined our experiments to the studio and factory as we do not believe it is in good faith to make actual installations which are experimental. While I have conducted these experiments as much to convince myself of the proper methods as in the hope of finding something new, I have always advocated the middle path. Extreme of weight, percentage of composition, or cut of mouth, always tend to emphasize or overbalance certain phases or features.

The Diapason has been rightly called the foundation of the organ. Its true function is the forming of the rich mellow body and background. Any attempt to make it perform a duty other than this destroys the original interest and purpose and lessens proportionately the full beauty and appeal of organ music. Thus for example the sharper tones of the so-called English Diapason, which has been having its heyday, fails in fundamental purpose.

Organists have been quick to realize this and the change back to the specifications of the old master builders has been rapid; to us it is a pleasing justification of our staunch stand.

Having given my life to the

Diapasons, it is only natural that I should take a great pride in this evidence of justification of my belief in Diapason construction. My greatest thrill is to visit a church or auditorium in a distant city and listen to the full Swell of one of our organs. I lean back and close my eyes, dreaming. It was I who gave this instrument its rich, full, true voice. It is my creation.



—ORGAN GIFT—

Ralph Isham has given \$50,000 to Harvard University for the organ of its new Memorial Chapel, in memory of his son Albert K. Isham '15. The Aeolian-Skinner Organ Co. is now building its second organ for Harvard.

—LITERATURE GUIDE—

Herbert Westerby of Belfast, Ireland, is publishing a work on the Organ Recitalist's Repertoire Guide; one part is devoted to British and American composers, the other to all other nationalities.

—SUCH PROGRESS!—

The New York Times not only records progress for the organ world but thrusts progress upon us. We learn with pride that the organ in the New York residence of Mr. Charles M. Schwab "has eight manuals."

This sudden growth was reported in connection with the broadcasting of mixed programs from the Schwab residence, under the master hands of Mr. Archer Gibson. The broadcasts began June 12 and are to continue every Wednesday over WEAH at 10:00 p. m.

Coupler Arrangement

Not an Effort to Standardize but to Discover Advantages

"Although I have answered the questions," comments Mr. E. Arne Hovdesven, "I have no great decided preference. Standardization along any one of the plans, or along any plan for that matter, would be better than the dissimilar arrangements of the consoles of the present day."

"There are so many objectionable reasons that come to mind relative to the standardization of the organ, that I believe the whole question is hopelessly impossible of satisfactory solution. It seems to me only a miracle will achieve a perfect agreement," says Mr. Charles Henry Doersam.

One man points to the need and another says effectively that the need is never to be met and satisfied; and both are about right. There is a need for standardization—and yet there will be no standardization for decades to come.

The first reason is that no committee can be so splendid as to compel all other organists to bow down. The second reason is that organ-playing is an art instead of a business and we are moved, not by what can be proved to us by mathematics, mechanics, and science, but purely by habit, plus a bit of imagination, and a lot of stubbornness.

It seems to me that there are a few fundamental principles that might be called upon to govern the whole business:

1. One place for everything and everything in its place;
2. Mechanisms of like character grouped together;
3. Maximum convenience for the eye to find and the hand to operate with minimum motion.

Dr. David McK. Williams of St. Bartholomew's says:

"I have no leaning towards a particular place for anything. I find that most players like what they have been accustomed to use. But I do approve of standardization and to question No. 5 my answer would be 'Yes.'"

Question No. 5 is:

"If 75 out of 100 famous American professional organists are in agreement on any one feature of arrangement do you believe that should bind other professional organists to accept that feature? Should it bind amateurs and semi-professionals?"

And about that question we shall

have some interesting things to report later.

Mr. Leo Sowerby is like minded with Dr. Williams. He says:

"I can't say that any of this makes much difference to me. It is very easy to get used to any arrangement one may find, after a practise or two. However, I do feel that whatever may be achieved in the matter of standardization of position for couplers, etc., would be a step in advance. But what particular arrangement is to become standard makes very little difference to me personally."

If we could find just one hundred eminent organists willing to take that stand and be themselves bound by it we could get standardization if we were willing to work hard enough at it.

Mr. Eric Delamarter, after defining what we have classified rather arbitrarily as the Three-Division Grouping, says:

"I never have seen another arrangement I liked as well for simplicity and for accuracy. This is only an individual slant, as I said before. Any system based on logic should be mastered by a player within a couple of hours; if it hasn't been, he should be kept off the bench." To which we say amen.

But Mr. Delamarter in his next paragraph hits at the real reason why too much emphasis on standardization will be detrimental. He says:

"In a general way, I believe that standardizing would be a great boon to the art. But I do not believe that the end of the instrument's development has been reached, and I do not favor refusing the chance for experiment with new ideas which might increase the flexibility of the 'greatest one-man instrument.'"

It's a good thing for all of us that they didn't have standardization in the good old days before the advent of the Audsley-Willis pedal clavier.

Habit has much to do with our preferences. It has unfortunately assumed a position of importance whereas its importance is in reality almost nil, for any habit can be acquired or broken by any man or woman of strong mentality. What we need to consider first is mathematical and mechanical common sense arrangements. We need to find the shortest distance between two points. We need to avoid chaos and attain an arrangement of maximum orderliness.

I take personal responsibility for making several statements and asking all who are interested to consider them carefully from the view-

point of the possibility of their being used in some way to gain a theoretical standard to be accepted by our best organists and urged by them for all others to adopt wherever an organ is being built without the presence of some one eminent organist who is himself to be the organist in the case. Perhaps this sounds hypocritical to recommend to others a standard we ourselves are free to reject. But I believe every eminent organist has an absolute right to dictate how the console shall be laid out, and I also believe that progress in console convenience is yet to be made; hence our standards will defeat themselves if they and not we are masters of the situation.

I propose, then, these general principles for consideration, as a possible basis of standards in every case where an eminent organist is not personally in control:

1. The console shall be recognized as containing four classes or groups of mechanism: stops, couplers, pistons (fixed or adjustable), and extras.

2. These classes of mechanism shall be grouped accordingly, segregated, and assigned their own special section of the console.

3. No two classes of mechanism shall be intermixed.

This means merely that we first determine if it's sugar or salt we are dealing with, and if it's sugar we put it in the sugar-barrel, and if it's salt we put it in the salt-bin.

It means for all normal organs that the stops shall all be kept together, the couplers all together (none of them mixed in with the stops), the one-item pistons all together (between or over or under the manuals), and the Onoroffs, Triplicates, and all similar accessories located in the key-checks—the latter to be widened if necessary, which it rarely will be.

It also means that while we may ask Mr. Allen to agree to this arrangement and urge it for adoption in the other fellow's organ, Mr. Allen is certainly not asked nor even expected to adopt it for his own organ. It's ridiculous to ask an eminent organist to give up what he wants just to take what some other man wants him to have.

But just so long as we permit mixtures of locations, permit any couplers whatever to be put somewhere else than with the rest of the couplers, we are inviting a degree of difference of opinion that will be utterly impossible of standardization.

It seems to me that nothing can be quite as desirable as simplicity.

The principles I ask all to consider have that advantage. We have such eminent men as Mr. Eric Delamarter, Mr. Leo Sowerby, and Dr. David McK. Williams already in agreement with some such generalization.

It would be fairly easy to exactly define what each group is to contain. Presumably the following would be fairly accurate:

STOPS: any and every mechanism producing or directly affecting tone. This would include Tremulants, Percussion, and variants of Percussion tone such as Chime dampers, Chimes loud, etc.

COUPLERS: mechanisms connecting tones in groups to any keyboard.

PISTONS: single-unit thumb-pistons performing any registrational aid; the Combons to be given central location under the respective manuals, and all others (such as cancels, double-acting but single-head reversibles, etc.) given locations at the ends.

EXTRAS: rocking-tablets, two-headed reversibles, triplicates, specialties (such as Preparations) performing some registrational aid of an unusual or complicated nature.

We must remember that the console as we know it is a fairly modern invention, certainly not older than a few decades. It is acknowledged by all eminent organists that they can get accustomed to anything if they have a little time to get acquainted. It would seem then that the only possible basis of anything like general agreement must be one of extremely simple and generalizing order, and that any of the niceties of split-hairs can but destroy all hope of agreement if we entertain them at all in this discussion.

Anyway, let us consider these generalizations and see what happens.

FURTHER RESULTS

Interested readers will find other actual preferences listed by name on page 347 of T.A.O. for June. The following list of eminent organists is taken from returns to date, and those who have not made their names known throughout the nation are listed in our percentages but we do not take the space that would be necessary to list them individually. Their preferences have counted in the returns, each report on a par with every other report regardless of fame or lack of it. Following shows those who have indicated the preferences listed; it does not include some fifty additional reports which arrived after the middle of

May. The clock is rather automatic and this console discussion can be accurately done only if we can choose our own good time for doing it. If it were to be hurriedly done it would be badly done and unreliable.

A man's name is listed in the following groups only when he has expressed definite preference; if he has named alternatives, we have listed his name with neither of them, for obvious reasons.

Active-Grouping

Biggs, Richard Keys
Cronham, Charles Raymond
Day, Dr. George Henry
Jennings, Arthur B.
Maitland, Dr. Rollo
McAmis, Hugh
Riemenschneider, Albert
Scholin, C. Albert
Seder, Edwin Stanley
Seibert, Henry F.
Swinnen, Firmin.
White, Ernest
Whitmer, T. Carl

Three-Division Grouping

Bidwell, Marshall
Delamarter, Eric
Dickinson, Dr. Clarence

Pitch-Grouping

None nationally known; 7% of others received to date.

Passive-Grouping

None nationally known; 20% of others received to date.

Sub-Grouping by Divisions

Biggs, Richard Keys
Cronham, Charles Raymond
Day, Dr. George Henry
Jennings, Arthur B.
Maitland, Dr. Rollo
McAmis, Hugh
Riemenschneider, Albert
Scholin, C. Albert
Seder, Edwin Stanley
Seibert, Henry F.
Swinnen, Firmin
White, Ernest
Whitmer, T. Carl

Sub-Grouping by Pitch

None of the present 16 famous organists listed this month favors this plan.

One-Section Couplers:

With the Couplers

Cronham, Charles Raymond
Day, Dr. George Henry
Jennings, Arthur B.
McAmis, Hugh
Riemenschneider, Albert
Seder, Edwin Stanley
Seibert, Henry F.
Whitmer, T. Carl

One-Section Couplers:

With the Stops

Biggs, Richard Keys
Maitland, Dr. Rollo
Swinnen, Firmin.

BAUMGARTNER PLAN

Mr. H. Leroy Baumgartner of Yale University advocates keeping the couplers all together in one body, just as we would keep the stops together, and placing first in each group under the Active-Grouping plan the One-Section couplers.

This would seem to be a logical compromise between those who want the one-section couplers mixed up with the stops and those who insist that all stops should be kept together, all couplers together, etc.

SOME PERCENTAGES

In May we gave a few percentages. This time we give the percentage favoring the various plans specified.

73% Active-grouping.

20% Passive-grouping.

7% Pitch-grouping.

76% Sub-grouping by divisions.

21% Sub-grouping by pitch.

3% No preference.

39% One-section couplers with the other couplers.

39% One-section couplers with the stops (Allen Plan).

22% No preference.

DEFINITIONS

In order to discuss the coupler situation it is desirable to adopt a fixed terminology, and if there be none ready to adopt, then to invent one and stick to it. Without such exact terminology we must waste words and space indiscriminately or be hopelessly entangled in misunderstandings. We therefore propose the following terms and shall make all reports conform to them until some valued contributor can supply a better terminology:

PITCH-GROUPING: Grouping the couplers in three divisions, all 16's together, all 8's together, and all 4's together.

ACTIVE-GROUPING: Locating by clavier grouping all the couplers that bring registrational action while playing on the clavier named. Thus under the Great group we would have all couplers that could be made to change the registration while the hands continue to play on the Great manual.

PASSIVE-GROUPING: Placing together by clavier divisions all the couplers that are passive on the clavier designated by the grouping. Thus, under the Swell group we would have all couplers of the Swell Organ to other claviers, manual and pedal.

THREE-DIVISION GROUPING: This plan divides the couplers first into two groups, pedal and manual, and then divides the latter again into two groups, unison and octave, which gives three groups of coup-

lers for every organ, whether 2m of twenty stops or 4m of two hundred. These three groups are, left to right: to-Pedal, 8' manual to manual, 4' and 16' manual to manual.

ONE-SECTION COUPLER: A coupler acting exclusively within one section, such as the Swell-to-Swell 16' or the Pedal Divider, or Choir Unison-Off.

TWO-SECTION COUPLER: A coupler acting between two sections of the organ, such as the 8' Great to Pedal, or the 16' Choir to Swell, or the 4' Swell to Great, etc.

While we are on the subject of terminology it might be well to point out that if any of us prefer to retain the terms inter-manual and intra-manual we are faced with the necessity of finding terms to apply to the 4' P-P and the manual-to-pedal couplers. Perhaps intra-pedal and manual-to-pedal will answer. This would force us to use four rather tongue-twisting words. The business-like names, one-section and two-section, for the present adequately cover all points of discussion.

—T.S.B.

Wanted: A Small Organ

"To me," writes Mr. Kenneth Wray Connors of Philadelphia, "the organ is a source of great pleasure as an avocation. . . . Thus being an organ low-brow I am primarily interested in Dr. Barnes' excellent department describing innovations and improvements in construction, etc. I would like to see more controversy and information on the question of the low-priced organs, because the majority of our younger organists undoubtedly have visions of owning their own organ in the not too distant future.

"Which type will be more practical from the standpoint of variety and tonal ensemble, the little Unit or the small Straight? Why do not more of our builders offer a small, musical organ such as Estey has placed on the market? Why not omit the expensive case, and house the organ in a large closet or spare room?

"In my humble opinion the majority of our builders are too backward in the development of such an organ. If they had the merchandising sense of the American automobile manufacturer thousands, yes, thousands of American organists would be purchasing little organs of three or four hundred pipes and paying the eighteen hundred or two thousand dollars on the installment plan. For an organ is still an or-

gan after ten or twenty years of use, whereas an automobile——!"

Well, what about it? Everybody buys organs but the fellow who can play one. Is that logical? Suppose pianists could not afford to own pianos?

The first essential is Mr. Connors' adjective—musical. Small organs have not been musical and cannot be if they are either Straight or Unit; if a Straight is musical, it is no longer small; and if a small organ is unified, it is no longer musical. The augmented organ is the answer.

No organist will ever take the word of any other organist on any such subject as the unit-straight controversy. Hence it is our policy to present stoplists that are out of the beaten track, that seem to show progress in one direction or the other—backward, or forward.

The final answer of course is the cost. Any builder who will declare his costs or relative costs will give us something to think about—and fight about. Builders are invited to contribute the stoplists of more of their small or smallest installations. We want to get down to the point where the organist himself can begin to be a purchaser.—T.S.B.



HERE'S ONE FOR YOU

SOMETHING ABOUT A SMALL ORGAN
BY MIDMER-LOSH INC.

"The proposition of a studio organ becomes complicated, expensive, and cumbersome, when you introduce couplers into a Unit Organ or units into a Straight Organ," comments Mr. C. Seibert Losh, of the Midmer-Losh organization. Mr. Losh continues:

"We have been building an organ along the attached specifications and delivering it locally for—though it could be sold now for somewhat less. This would make a comfortably adequate organ for organists' practise, we think, and it really makes a serviceable church organ. In fact, at present costs and prices this material could be developed into a 3m organ for studio purposes, assuming reasonable conditions of installation and delivery.

"The main thing about a studio organ would be to reduce the tonal volume to moderate requirements and the operating expense to the minimum; and to do this effectively, the best method would be to reduce pressures and apply European voicing methods to moderate-scale pipes, so that the organ could be operated with ½ h.p. or less, with the motor contained in the cabinet of the organ.

"This organ could be developed somewhat with a dual-valve Bourdon for loud and soft effects, which is probably one of the first improvements the organist would desire; it would cost very little.

"The application of a Dulciana unit which we originated ten years ago in Atlantic City would be especially advantageous in this small organ and would not extend the cost of the organ beyond your theoretical appropriation, namely four thousand dollars.

"It would be possible to omit the Diapason entirely and have something more useful there, perhaps; but I would consider it best to use a small, true Diapason of the brilliant European type."

The instrument Mr. Losh suggests has 329 pipes, allowing for two registers of 73 pipes each and three of 61. The way these pipes are distributed in the accompanying stoplist is entirely the transcriber's suggestion, and it is done merely to bring the presentation into standard T.A.O. form for better comparison with other instruments in the series under discussion.

A STUDIO ORGAN Midmer-Losh Inc.

V 5. R 5. S 1. B 7. P 329.

PEDAL

16 Gedeckt

8 Gedeckt

GREAT

EXPRESSIVE

8 DIAPASON 61
GEDECKT 85w16'
DULCIANA 61

4 Gedeckt

SWELL

8 Gedeckt
SALICIONAL 61
VOIX CELESTE 61

4 Gedeckt

2 Gedeckt

8 (Synthetic Oboe)
Tremulant

8 Couplers

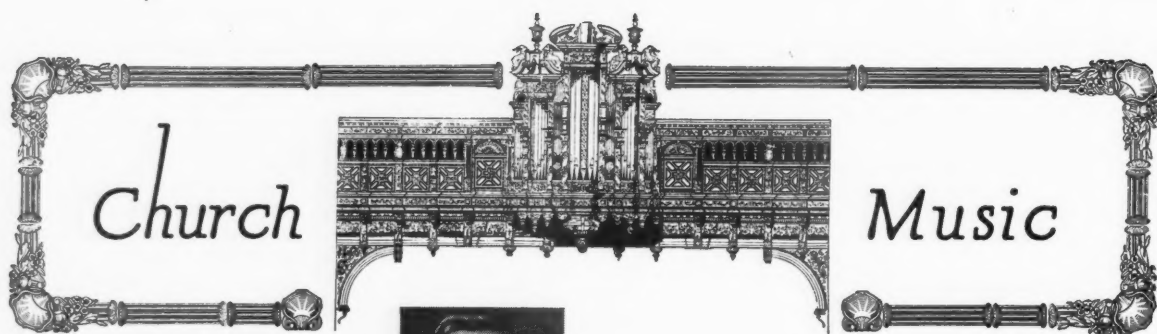
12 Combons

Crescendos: G-S. Reg.



—PITTSBURGH—

Among the organists playing a pair of recitals in Carnegie Institute, the post vacated when Dr. Charles Heinrich became organist of the College of the City of New York, were the following, in addition to the list already published in these pages: Walter Wild, Wm. E. Zeuch, Daniel R. Philippi, Albin D. McDermott, Gordon Balch Nevin, Julian R. Williams, Arthur W. Poister, Frank W. Asper, Arthur B. Jennings, and Fred W. Lotz. This closes the season at the Institute.



Mr. Dunham's Comments

MUSIC WE ONCE ADMIRER
THERE has been some discussion recently in regard to the value of organ music by Guilman, Rheinberger, and others of the 19th century. To some, the comparative neglect of this music is to be deplored; to others, it is a small loss.

Piano repertoire has undergone a similar revision. At the close of the last century we heard such pianists as Slivinski, Carreno, Busoni, and Paderewski in programs which contained music never played today. Composers like Prof. Roff, Rubinstein, and Gode are almost completely forgotten, their places having been taken by Debussy, Ravel, Scriabin, De Falla, and their contemporaries. Few pianists have found anything but happiness in this evolution.

The organ music of which we speak is of the same caliber. Guilman performed a notable achievement when he eliminated Batiste and Lefebure-Wely. There was a real need for somebody to cause the obliteration of such atrocities as the Andante in G. His music has a certain dignity; it is suitable to the capacity and limitations of the instrument, but a large percentage of it was of the manufactured sort, totally lacking in distinction. My old organ teacher used to maintain that the clock had stopped after Guilman had written his First Sonata.

Rheinberger was a pedant. His compositions are a demonstration of the ability of the organ to produce a perfect and an endless legato. The sonatas are evidence of great industry and a knowledge of the rules of harmony, free counterpoint, and formal construction. I recall how assiduously I set about to learn the Pastorale Sonata when I was twenty. The more I practised the thing the less I liked it. Since organists were playing it regularly at recitals, my dislike seemed to me to be a lack of discernment, most distressing at the time. Now I con-



*Under the
 Editorship of*

**Rowland W.
 Dunham**

gratulate myself on that bit of discrimination.

Today there are times when an organist may indeed make use of the melodious and harmless melodies of this period. All was not equally stupid even in the gay nineties. Our literature is not yet rich enough in worth-while music to insist upon an ideal at the expense of a decent repertoire.

To maintain that such music is on a plane with the best of Widor, Vierne, Franck, and Karg-Elert is simply evidence of a musical judgment which has gone to seed. On the other hand, these worthies are far from equal at all times. Harvey Grace has pointed out that Widor frequently fails to live up to his curious motto "I soar," which is placed upon the front cover of his works. To me the performance of a complete Widor opus is a sad blunder.

With the possible exception of the Sixth, none maintains a level which permits the use of the work in its entirety or even of all of the movements at various occasions. This is true of the others I have mentioned. For that matter, what composer was always in the heights? Even Bach himself wrote music which should remain eternally silent, a mute testimony of his humanity.

Times have changed, my friends. If you still enjoy Guilman, use it. But in all things endeavor to be temperate. For certain occasions the saccharine ditties combined with the rather inane harmonic background, which constituted the stock-in-trade of Guilman and Rheinberger, may please a church congregation much. That is your business. But I can see no purpose in a loud insistence that modern organ music is decadent and that only a return to the good old days will revive a rather marked indifference to organ music and organ recitals. Let us be honest with ourselves and see what is really wrong.

Is it the music we play? Is it the way we play it? Is it true that musical taste in our audiences has gone to the dogs?

Who knows?

The Church is a Spirit

And we as Organists and Choirmasters must be Moved by the Spirit of Service to our Fellow Men

By LEON C. W. KETTRING

THE PURPOSE of the training of all musical organizations is for finer proficiency in the rendition of music. Since we as musicians of the church are vitally interested in the affairs of the church our thoughts must also point in that direction and see for ourselves what is being done and what more can be done in that direction. The situation is most emphatically our affair and we must consider it and see for ourselves what can be done to better it from our standpoint.

The object of serious and ambitious organ playing is the interpretation of fine organ music. This is too often hampered by a poorly designed, poorly voiced, or inadequate organ.

The objective of the singing is the preaching of God's Word directly through the medium of song and anthem. With the organist this combined office is known as the ministry of music.

People go to church to get something they can get nowhere else. They want solace from the troubles,

cares and rush of the day. In the heart of every man and woman there is a yearning for the finest and for mental rest. In the church they should find them. They should be present for them in the service—the anthem, the organ music, the surroundings, the atmosphere of the place.

We have come to look upon the church as God's Embassy on earth. In many churches that ideal we seek has somewhat deteriorated. Fine churches, beautifully furnished, sometimes a fine organ, not always an ambitious organist and choir-master except in proclaiming his own praises. There we sometimes find a pastor who is not such, but rather a glorified lecturer, sometimes self-satisfied, sometimes indifferent and made so, many times, by the callous, indifferent attitude of his parishioners. His sermon may be found many times to be dry, inane lectures with the Bible used only as an indirect reference that had to be put up with because of an old custom. In spite of the promises made at his ordination he will be found very careful not to talk on any of the major subjects or faults of the times, and their correction, especially if he were to remind some of his listeners of their inhuman treatment of others through their insensate greed for more gold, their criminal tendencies, or their gross contempt for the laws of the state and nation. Yet the pastor is the Shepherd of the Flock! The choir may be good, bad or indifferent, depending upon their interest and the attitude of the choir-master. If the congregation really sings a hymn it is remarked about for weeks, for it is remarkable.

I wonder if a great deal of our difficulty with the church today is due to too much tradition and not enough religion? I may shock someone by saying that excepting for a few city churches I have been in, the majority of the really Christian churches are in the smaller towns and villages. That goes for both pastor and congregation, in preaching and practising. They are not of the sickish sentimental type either, and they still sing gospel songs, not all of which are mawkish or sentimental. These opinions come from an Episcopalian (once termed a "heathen" by a Lutheran). I can feel at home in any church and I have profound respect for the church—every church—until its people show by their attitude that their professed belief in Christ's teachings are but an empty shell.

I feel that you wonder why I have brought in the attitude of some

churches. In the first place this attitude is emptying many churches and we have wanted to know why. The church has a mission here on earth. Since we are organists and choirmasters, and are therefore part of the ministry, we must interest ourselves in the situation.

Indifference is the greatest fault of the American people, and it has permeated everything about us. It is like grit thrown into the gears in that it has caused friction and has slowed us up in every thing we have done. It has gone so far that we have found ourselves in an economic situation, the like of which history has never seen before. The best reason that we can see is that we have been in such a big hurry and so indifferent to the future that it naturally happened. For an American to speak about looking out for the broader future, however, is to invite the idea that he is somewhat crazy. But then we find that the American is not the only one who is indifferent. It is quite international. It seems to be the devil's best weapon. It is a form of laziness.

Before the coming of Christ the prevailing idea of God was that He was unforgiving—that "sins" committed would never be forgiven. Then with the coming of Christ and His teachings the whole idea of God was changed from that of an austere and unforgiving God to a loving, exacting yet forgiving, Father. One of the most beautiful things in the Bible to me is Christ's Sermon on the Mount. When Christ came He was born in a lowly manger. He lived with common people. His work was largely done among them, and in that day when there was so



NOTE: The Author is "an observer by nature, a lover of the church and music, a disciple of all things beautiful, genuine and worth while. I am not an organist, for I would not hold such a position regularly. I can be more useful otherwise. If someone has a choir to organize and train, I go there. Since it is my desire to see every position held regularly by a full-time organist-choir-master, I recommend that step at every opportunity, and, my work being done, I leave, ready for the next call. I have respect for all churches and every Sunday finds me in some church, trying to find new ideals, and observing." Mr. Ketting is the Ohio district representative of the Hall Organ Co. and a brother of Mr. Donald D. Ketting, M.S.M., organist of the Market Square Presbyterian, Harrisburg.

much misery and ignorance, His presence among the people was a godsend. He chose common people to spread the word as His apostles and disciples. At the cross His mourners were common people. His church was spread throughout all the world, in spite of hardships and sufferings by men and women who were rich in faith, but not in worldly goods. He said, "The meek shall inherit the earth." He scored pride. He told us that to understand Him we must come to Him as little children.

To reach our fellow man and interest him in the mission of the church, we must still be as common people. There is no more eloquent way in which we can show our ignorance or unfitness than by looking down on our fellow men.

Our church started not in fine cathedrals but in lowly huts and caves. They were filled with faith, the great light of the world, sent from God to man. Down through the ages it has come. Civilization cannot progress one step without its aid. The pastors have inherited a precious mission. It was handed to them by men and women who gave their lives that the church might go on. The most of our pastors realize it and are carrying on a splendid work. Christ opposed creed jealousy, hatred and ignorance. These are the cause of wars and all other scavengers of mankind. The Church has fought them. The church fights them still, but to make it effective the fight must be vigorous and unrelenting. We have faith in God. But if the church slows down in its onward march, civilization faces oblivion and the people, having no hope, see only darkness.

We are vitally interested in the situation as it is confronting our churches. We have seen congregations merge because of dwindling numbers. We have seen them pass out of existence. Yet the population mounts every year. Have you ever inquired as to the total number of members your churches have in your city, then the total number your churches will hold and compare them with the population of your city? Or even the average attendance? I did once. The results were startling. Why do not the people come back?

Here we find the minister of music entering. How much better it is when our churches can afford a trained organist and choir-master. The new degree of Master of Sacred Music with its valuable training makes the organist a valued assistant to the pastor. Between the two must be the closest cooperation.

Here too must be the choir, well selected and trained. The music of organist and choir must be of the finest and noblest type, that through their power men, women, and children may gain inspiration and greater faith.

Then too we want a singing congregation. We want a congregation that when they sing fine old hymn like "How firm a foundation" the organist will have to use everything he has on the organ and wish for more. They say fine choirs and singing congregations are not known together. They are possible. They don't get that way alone. They are given the incentive to sing by real, honest-to-goodness preached and practised Christianity, and whole-hearted cooperation between pastor, organist, choir, and congregation.

We can see that the church must encourage vocal music. The church that has reduced its choir to a mere quartet or soloist has started on the decline.

I have known excellent singers to leave their churches and go elsewhere because in their church there was the modern abomination known as the solo quartet. It denied the rest of the willing and able singers in the church to sing as they desired. If you don't have the money to keep a paid choir, make it a volunteer choir, but don't under any circumstances discourage your music lovers. Quartets may be called more dependable, but I have never heard any anthem presented by a quartet that had any life to it. It is equal to using a lone Dulciana to play an offertory every Sunday in a large church. Save money? How does your congregation feel about it? Who fills the pews in the auditorium and makes it possible for the church to carry on its work? The people! They come not to hear the minister alone. Have pride in having a fine choir. Openly speak about it. Give them an opportunity frequently to let themselves be heard in a service of their own—a service of music. Give your services a variety that will make people want to attend every one.

Encourage the children. Start them in a junior choir, keep them interested, with the senior choir for their goal, and make of that senior choir something for the members to be proud of. Young people who are properly interested never lose interest and since the church must grow, they are the ones who must support the church of tomorrow. The church with the excellent choir is always well and favorably known.

The service should flow smoothly in one channel from beginning to end. Don't make it like a group of vaudeville acts. In the ritualistic churches the service will be found to be well prescribed, especially in the Lutheran. If the Gospel calls for a certain topic by the pastor, the anthem should conform to that topic. If you cannot, because of some special event, come as close to it as you can. In the communion service, study it and your musical resources and see if you cannot make it even more beautiful from a musical point of view. Here is where the non-ritualistic churches fall down. I knew one Methodist choir to throw up their hands in horror at such a suggestion as singing parts of the communion service as it is supposed to be. They termed it as being Catholic. It is Catholic for it is universal. But they meant it in bigotted ignorance. There is your reason why there is so little real cooperation between denominations today. Because I am a member of a certain church, a member of another church has the idea taught him that I will never get near enough the Pearly Gates to hear St. Peter challenge, "Halt, who goes there?"

Now, what about the organist? The organ is the only satisfactory instrument for use in the church. To be of value, its prime requisite must be fine tone. But certain requisites are expected of the organist. Every organist has the right to become great as a musician. Some are great, but due to various reasons have not been given recognition. Some are lazy and do not try to progress. The future for the man or woman who is willing to work in church music is bright with possibilities. At every opportunity possible let the organists present their ideas in music. Keep the standards of music high.

If the pastor can preach his ideals in his own sermon, give the organist the chance to present his in music. One thing the church can do to encourage the organist is to place the organist's name with that of the pastor in equal prominence on church calendars. Both must be educated to carry on their work. Raise this really fine position of the minister of music out of obscurity. Place it on a higher level than it has ever before been given. The goal that every church can seek in bettering its staff, is to have for an assistant pastor a full-time organist and choirmaster, one fit to be a Master of Sacred Music. With a man or woman well trained in not only music but in religious education as

well, the possibilities are great. But to carry on the work we must encourage the student; and to gain respect there must be no selfishness, no desire to be the cynosure of all eyes. If we look down on others, respect will be lost, for the public is a keen observer. Don't belittle other churches or organists. Remember the precept of the Golden Rule and cultivate respect.

Now we come to the term, good music. Just what constitutes good music? I believe that is up to the individual. For me I want a fine and noble tune set to words that are of a dignified yet understandable type and well suited for the occasion or meaning. Just pretty tunes are like some people—superficial beauty and no brains.

In going to one church once to work with the choir, I was "forbidden" by the pastor to use anthems published by a certain company, for he didn't think they were very good. That minister was a fine, sensible man and after a little talk he finally consented to some anthems from that company, written by wellknown composers.

Unless the adviser is a fine authority, be your own judge in buying music. After listening to some organ recitals I wonder just how much work they actually did in selecting their numbers. Every organist has a reputation to make; only hard work and brain work will add permanently to that reputation. You can't bluff in music.

A good organist must have incentive and inspiration. The prime requisite is a good organ, no matter how small. Without a suitable instrument on which to perform, all efforts put forth are futile. Unless of considerable size, the average small organ is likely to be hauled out of stock-rooms, hurriedly erected, and voiced in an indifferent manner, or made from stock specifications in just as indifferent a manner. On them the organist is supposed to give a splendid performance and retain the usual cheery manner and sunny smile. Impossible! Another good reason why people leave some churches. I can tell you of a number of organs of that type and they are the most atrocious "kists o' whistles" you ever listened to. On the other hand I know of many fine small organs, too. The smallest and largest organs alike should be carefully designed, built, voiced and finished for the place they are to occupy.

The choir deserves and requires a great deal of work on the part of the choirmaster. It is the mirror of his

training and personality. It requires good voices, well selected, well trained, and loyal cooperation on the part of every member. There is one type of choir that is beginning to attract wide attention. That is a children's choir. I know of one choirmaster who some years ago started placing a number of children in training and each year added that many more. He now has his regular adult choir, an intermediate choir, junior choir, and training section. The first requirement of a director for a junior choir is, of course, knowledge and ability, and the next is to have a love for children.

I have seen people who had choirs that have shown jealousy and animosity toward others in the same work. This is due to ignorance. One chap once bought an anthem for his choir that another also had in his library. In spite of the fact that the anthem was advertised for anyone to buy, the first man was accused of stealing the other fellow's ideas and the accused didn't even know the other fellow had it.

Most ill feeling shown is among people who recognize denominational lines in a narrow-minded manner. Where any art is worthy of effort on the part of those who love it best, there must be whole-hearted cooperation on the part of all its disciples to make it known and appreciated by all. Selfishness and jealousy cannot be known. Neither can bigotry.

Music is a medium by which all men everywhere can hear, understand, and appreciate, provided they have a responsive ear to music—and nearly everyone has. In Scripture we find music goes even further, for it is mentioned as being in heaven and with it the angels praise God. With it we, regardless of color, creed or denomination, may praise God also.

There is one idea that I would like to see fostered, to project a movement for better choral music through hearings of choral (and also organ) music as well. The various societies would hold at stated times a meeting of those interested and have a choir sing selected anthems. It would require a different choir at each hearing. In this way, with a careful selection, the ideal of using only the finest would be instilled. It would most certainly aid the choirs taking part, for they would be given a spirit of morale that is the type ever sought for.

Christianity is not an opiate, as one anti-Christian nation puts it. It is the force that keeps man from being an animal. Man's desire is to do

as he pleases regardless of the effect on others. It was evident for centuries until Christianity brought in the many benefits in the way of education. We have gone back to those days in numerous ways. Disregard of laws, the rights and welfare of others, and general bigotted ignorance. The church can stop it again, but it requires the most energetic and vigorous action. Shall we let the opportunity pass, or go on, self-satisfied, and pass into oblivion?

The church today, in all its departments, must be alive to the needs of the present, consider deeply the things of the future, and lay out its program to keep up to the minute or it falls into the rut that means only disaster.

We have a wonderful asset in the church. In the ministry of music many are trying to light the way. A faithful few will keep on in spite of discouragement. The labors of the various heads of music in our universities and other institutions of learning, such as Dr. Clarence Dickinson of Union Theological, and many others, have aided greatly in pointing the right way and they deserve great thanks and praise.

The ministry of the Gospel has a faithful, valuable and willing servant in the ministry of music. Each has the same objective. The church needs our assistance as it never needed it before.

With the finest of music the organist can find and interpret, the kind of an organ that should be an inspiration to him and others, a choir that is faultless in presenting its sermon in song, a pastor who is keenly alive to his highly honorable and responsible position, a congregation that is appreciative, responsive and devoutly sincere, we expect the fulfillment of our ideals. With these conditions we will find the church advancing, the empty pews filling up. For the service of the church we believe in the finest of everything.



—CASSIDY-ATKINSON—

Miss Viola Adele Cassidy and Harry L. Atkinson were married June 4 in Dallas, Texas. The bride is the daughter of Mrs. J. H. Cassidy, one of the most famous organists of the State, and is herself an organist. The couple will make their home in Oklahoma City.

—N. LINDSAY NORDEN—

Mr. Norden in the church house of the First Presbyterian, Germantown, conducted a series of four orchestral concerts, with an orchestra composed of members of the Philadelphia Symphony.



Service Selections

PROGRAMS from the same organist will not be used in consecutive issues—for sake of variety.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertore (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; 3-p, 4-p, 5-p, 3-part writing, etc.; hyphenating denotes duet.

*Denotes churches whose ministers not only preach the Golden Rule but practise it in giving their organists the courtesy of credit by printing the organist's name along with their own on the calendar.

*Also used to mark the beginning of any service given herewith complete.

The Editors assume no responsibility for the spelling of unusual names.

ROBERT BERENTSEN

CENTRAL PRESB., ROCHESTER, N. Y.

O Bread of Life, Christiansen

q. I Gave my Life, Galbraith

q. I hear Thy Voice, Lang

Pilgrims Song, Tchaikowsky

q. Souls of Righteous, Noble

Great is Jehovah, Schubert

q. Lead Kindly Light, Buck

God's Peace, Grieg

CHARLES J. CUSTER

*LUTHERAN, POTTSTOWN, PA.

Pastoral Anniversary

*Yon, Son, Romantica selection

Festival Te Deum, Buck

s. Hear ye Israel, Mendelssohn

t. Voice in the Wilderness, Scott

Ferrata, Overture Triomphale

*Volckmar, Psalm 116

Abide with Me, Liddle

God my King, Wiegand

off. Johnston, Forest Vespers

Batiste, Offertoire Cm

VERNON DE TAR

ST. LUKE'S, NEW YORK

Let this mind be in you, Beach

Waters of Babylon, James

In Heavenly Love, Parker

Communion Service Am, de Tar

God so loved the world, Stainer

Communion Service F, Andrews

Surely He hath borne, Handel

Benedicite, Stokowski

DR. CLARENCE DICKINSON

*BRICK PRESB., NEW YORK

*d'Indy, Verset

O sing unto the Lord, d'Indy

List to the Lark, Dickinson

Lucas, Dithyramb

*Bach, Arioso

Why should we kneel, Quier

O Praise Jehovah, Delamarter

Like children in the market, Beach

Holy Holy Holy, Sanford

Grieg, Melody

*Wesley, Allegro Moderato

Come Holy Ghost, Attwood

As torrents in summer, Elgar
 Elgar, Cantilena
 *Haag, Evening
 Lord is my Shepherd, Nagata
 O how Lovely is Thy word, Schubert
 As now the sun's, Nicholas
 Guilmant, Pastorale

EMORY L. GALLUP

FOUNTAIN ST. BAPT., GRAND RAPIDS
 q. Desert shall rejoice, Foote
 God is a Spirit, Bennett
 q. Our Master hath a garden, Crimp
 a. Thanks be to Thee, Dickson
 q. More Love to Thee, Widor
 Brightly Gleams, Clough-Leigher
 Heavens are Telling, Haydn
 King of Love, Shelley
 q. O Lord most holy, Abt

A Morning Service

Grieg, In the Morning
 Doxology; hymn; invocation.
 o. Improvised response
 Into the Woods, Noble
 Scripture; hymn; prayer.
 Cherubim Song, Tchaikowsky
 Announcements; hymn; sermon.
 off. Hollins, Spring Song
 Hymn; benediction.
 Choral amen

REV. JOSEPH A. HAUBER

THE CATHEDRAL, ALTOONA, PA.
Broadcast over WFBG

Springer, Prelude and Fugue on Ite
 Missa Est

Bach, Wir danken Dir Herr Jesu
 Karg-Elert, Was Gott tut das ist
 Karg-Elert, Weder munter mein
 Bach, Prelude and Fugue Em
 Guilmant, Meditation-Priere
 Ribo, Priere a Notre Dame
 Meulemesster, Meditation

Liszt, Prelude and Fugue on Bach
 Rev. Hauber was assisted in the
 recital by Clayton Brenneman and
 Miss Marion Gill.

Choir Program, 105 Voices

Ecce Sacerdos Magnus, Kagerer
 Resurrexi, Gregorian
 Pascha Nostrum, Gregorian
 O Vos Omnes, Croce
 Tristis est Anima, Croce
 Velum Templi, Croce
 Improperium, Goller
 Christus Factus Est, Anerio
 Terra Tremuit, Palestrina
 Gloria, Rheinberger
 Quasi Modo, Gregorian
 Angelus Domini, Goller
 Mitte Manum Tuam, Gregorian
 Hallelujah Chorus, Handel

Readers will recall the programs
 of Rev. Hauber already presented in
 these columns. They are part of a
 series of broadcast programs given
 regularly from Blessed Sacrament
 Cathedral.

DONALD S. KETTRING, M.S.M.

MARKET SQ. PRESB., HARRISBURG

*James, Meditation St. Clotilde
 Thy word is like a garden, Dickinson

Grieve not the Holy Spirit, Stainer
 Gheyn, Carillon and Fugue

A Haydn Service

Son. G: Theme and Variations
 Son. C: Finale
 b. Rolling in Foaming Billows
 The Marv'lous Work

t. In Native Worth

Arietta Ef

Arietta A

Heavens are Telling

This church printed its actual at-
 tendance figures on the calendar at
 hand and the elaborate tabulations
 show definite gains in attendance last
 season over the year before, in the
 church school, and the men's Bible
 class, where accurate records were
 kept.

HAROLD VINCENT MILLIGAN

*RIVERSIDE CHURCH, NEW YORK

A Noble Service

Prelude Solonelle

Fierce was the wild billow

Glory to God

I will lay me down in peace

o. Ton-y-Botel

Gloria Domini selections

Visitors to New York during the
 summer who want to know what this
 man is like who stands above all
 other clergymen in being able to fill
 his church continuously will be able
 to hear Dr. Fosdick at Riverside
 Church only on the Sundays from
 July 3 to Aug. 7.

ERNEST MITCHELL

GRACE CHURCH, NEW YORK

Te Deum E, Parker

King all Glorious, Barnby

Bach, Fugue G

An Evensong Service

Tournemire, Gregorian Meditation
 Nunc Dimittis A, Whiting
 List to the Lark, Dickinson
 King all Glorious, Barnby
 Gladsome Radiancy, Gretchaninoff
 Tournemire, Alleluia

CARL F. MUELLER

*CENTRAL PRESB., MONTCLAIR, N. J.

God is a Spirit, Kopolyoff

Lift up your heads, Coleridge-Taylor

Hear my Prayer, Arcadelt

Wonder Ineffable, Vittoria

The New Year, Pache

Bless the Lord, Ivanoff

CHARLES A. REBSTOCK

COVENANT PRESB., CLEVELAND

Wagner, Pilgrims Chorus

Brewer, Echo Bells

Franck, Piece Heroique

To whom then will ye liken, Parker

Omnipotence, Schubert

Elgar, Pomp and Circumstance

Meyerbeer, March

MISS EDITH E. SACKETT

FORT GEORGE PRESB., NEW YORK

An Evening Festival

Kinder, Processional March

Father of Mercies, West

Praise ye the Father, Gounod

Franz, Improvisation

Bells over Jordan, Hamblen

Seek ye the Lord, Roberts

For this service Miss Sackett's
 choirs had as their guests the choirs
 of Memorial Church, Middletown.

HAROLD SCHWAB

ALL SOULS, LOWELL, MASS.

America Lift Thy Torch, Schwab

Bless the Lord, Ivanoff

O be Joyful, Franck

Worship, Shaw

How Lovely, Brahms

Praise the Name, Ivanoff

Praise the Lord, Randegger

Unfold Ye Portals, Gounod

Praise the Lord, Maunder

How Lovely, Mendelssohn

Praise my Soul, Andrews

Land of Hope, Elgar

Steal Away, Spiritual

We Pray Thee, James

Awake my Glory, Chadwick

Divine Praise, Bortniansky

Blessing and Glory, Rachmaninoff

My Shepherd, Sarti

Eternal God our Refuge, West

Be Ye All, Godfrey

GLENN SEITZ

FIRST PRESB., FRANKLIN, IND.

W. R. Voris Musicale

Voris, Cantilena F

O Brightness, Voris

Solo, I see His blood, Voris

Savior Thy dying love, Voris

Duet, Lead us O Father, Voris

When I view the mother, Voris

Thou Child Divine, Voris

mv. He leads us on, Voris

Choral Amen, Voris

GEORGE I. TILTON

THIRD PRESB., TRENTON

Junior Choir Festival

Borowski, Son. I: Allegro

The Shepherd, Barnes

Heavens are Declaring, Beethoven

Jesus Meek and Gentle, Ambrose

I waited for the Lord, Mendelssohn

Widor, 6: Allegro

PARVIN TITUS

CHRIST CHURCH, CINCINNATI

Communion Service Ef, Howells

Communion Service Af, Williams

Sing ye to the Lord, Bairstow

Magnificat, Nunc Dim. D, Bairstow

Blessed are they, Smith

King of Glory, Aichinger

I will not leave you, Byrd

Ave Verum, Byrd

MORRIS W. WATKINS

*CHURCH OF SAVIOR, BROOKLYN

Service of Music

As the hart, Palestrina

God my King, Parker

Hymn. Lesson.

Joshua, Moussorgsky

At Eventide, Woodman

Thy Glory Dawns, Lockwood

Vierne, Madrigal
Song of Destiny, Brahms
Hymn. Offering.
Hail Gladdening Light, Martin
Prayer. Benediction. Sevenfold
Amen.

NEW ORLEANS

CHRIST CHURCH CATHEDRAL
Ten-Choirs Festival

Borowski, Son. 3: Allegro
Praise the Lord, Randegger
Who is like unto The, ??
Hymn to Trinity, Tchaikowsky
Gallia, Gounod
Rogers, Grand Choeur
To Zion's Heights, Saminsky
Psalm 150, Lewandowski
Heavens are Telling, Haydn
Tours, Postlude D
Wm. C. Webbe conducted and
Ferdinand Dunkley accompanied the
service; in addition to these two or-
ganists four others participated.

A. LESLIE JACOBS

WESLEY M. E. WORCESTER, MASS

Jongen, Song of May
Guilmant, Marche Nuptiale
Borowski, Prayer
Minister, Call to Worship
Service of Petition
Day is dying, Salter
Scripture
How Lovely is Thy dwelling,
Brahms
Prayer
O Holy Father, Palestrina
Minister, reading of a poem
Come unto Me, Handel
Offering
Guilmant, Son. 1: Pastorale
Hosanna, Christiansen
Sermon; hymn; unison prayer.
Benediction; choral amen.

Vierne, 1: Finale
The service was presented by the
combined choirs of Wesley M. E.
and Central Church, of which latter
Mrs. Jacobs is choirmaster. Alfred
W. G. Peterson, organist of Central,
played the organ solos. The follow-
ing poem was printed on the calen-
dar:

For the common things of every day
God gave men speech in the common
way.

For the deeper things we think and
feel

He gave the poet words to reveal,
But for heart and deeds
No words could reach

He gave them Music, the soul of
speech.

This whole service looks like a
very helpful occasion worthy of
copying elsewhere. The Service of
Petition consisted of brief para-
graphs by the minister antiphonally
with single stanzas of three hymns
sung by the congregation.

Religious Services

"THE PARABLES OF JESUS"

Organ, Guilmant, Legende et Final Symphonique.
Processional, call to worship, general thanksgiving, Lord's Prayer.
Choir, "The Lost Sheep," Foster.
Litany, offering.
Choir, "Publican," Van de Water. Congregational hymn.
Choir, "Prodigal Son," Sullivan.
Prayer, recessional, benediction.
Harold Vincent Milligan and Dr. Harry Emerson Fosdick, Riverside
Church, New York.

"THE WAYS"

Organ-piano, Guilmant, Pastorale.
Call to worship, invocation, response, hymn.
Way of Praise:
Chorus, "Bless thou the Lord," Ivanov
Way of Service to Fellow-man:
Chorus, "When the Son of Man shall come," Williams.
Way of Spiritual Expectation:
Chorus, "A Song in the Night," Woodman.
Offering, prayer, response.
Organ, Andrews, Son. Cm: Evensong.
Way of Obedience:
Quartet, "If ye love me," Tallis.
Way of Fulfilled Expectations:
Chorus, "In Joseph's Lovely Garden," Dickinson.
Way of Ministry to the Masses:
Chorus, "What Christ said," Lutkin.
Meditation, benediction, choral amen.
Organ, Bach, Toccata and Fugue Dm.

Donald D. Kettring and Raymond C. Walker, Market Square Pres-
byterian, Harrisburgh, Pa. Instead of being presented as a religious ser-
vice it was presented on a Tuesday evening as a demonstration for the
Harrisburgh N.A.O. Mr. Kettring holds the M.S.M. degree from the
School of Sacred Music of Union Theological Seminary, New York.

"QUEST AND FULFILMENT"

Organ, Dubois, Benediction and Invocation.
Chorus, "Come let us worship," Palestrina. Invocation.
Search for Divine Guidance:
w. "Like as the hart," Novello.
t. "If with all your hearts," Mendelssohn.
b. "O Savior hear me," Gluck.
Congregation, "I sought the Lord," hymn.
Chorus, "Now I have found a friend," Nevin.
t. "If I take the wings of the morning," Rigby.
Consecration to the Spirit-guided Life:
s. "Jesus friend of sinners," Grieg.
Chorus, "O Savior Sweet," Bach.
Congregation, "O Jesus I have promised," hymn.
Chorus, "O Lord increase my Faith," Gibbons.
Chorus, "Welcome dear Redeemer," Franck.
Chorus, "Lead me Lord," Wesley.

Adoration and Praise:

Chorus and minister, "Bless the Lord," Ivanov.
Chorus, "O Sing unto the Lord," Purcell.
Congregation, "More love to Thee O Christ," hymn.
Chorus, "Beautiful Savior," Christiansen.
Chorus, "Praise," Rowley.

Life Everlasting:

Congregation, "Jerusalem the Golden," hymn.
Benediction, choral amen.

Miss Alice Andrew and J. S. Morledge, Third Presbyterian, Wash-
ington, Pa.

The fact that there were many congregational hymns prevents this be-
ing called a musicale, and that the Bible upon which Christianity is founded
was conspicuous for its absence prevents its being thought of as a religious
service. At any rate it was a splendid church service, and as it offers the
materials for a truly religious service it is herewith so presented.

Recitals & Entertainment

—MUNICIPAL SUMMARY—

Without endeavoring to spend unlimited hours and money on the task of securing a data on municipal organs, we have collected a little information on the subject which may be summarized. One correspondent likens the opportunities of the organist to donate a part of his time and a little of his services in playing recitals on the municipal organ in his city without pay, to the financial genius who frequently donates a little of his specialty—money—to the purchase of organs. At any rate here is a partial list. We give the size of the organ as it has been indicated to us without endeavoring to check it, the date installed, the present organist and date appointed if there is a regular appointee, and something about the frequency of recitals.

Atlanta, Ga.

Austin, 4-7, 1911.
Charlie Sheldon, Jr., 1914.
Twice weekly through the season.

Cedar Rapids, Ia.

Skinner, 4-54, 1930.
Marshall Bidwell, 1930.
Every Sunday through the season.

Chattanooga, Tenn.

Austin, 4-90, 1925.
McConnell Erwin, 1929.
Third Sunday each month.

Cleveland, Ohio

Skinner, 5-150, 1922.
Vincent H. Percy.

Radio programs only.

Detroit, Mich.

Casavant, 4-70, 1927.
No recitals.

Memphis, Tenn.

Kimball, 5-120, 1929.
No organist ever appointed.
Recitals only rarely.

Minneapolis, Minn.

Kimball, 5-145, 1928.
No organist ever appointed.
Used but rarely.

Portland, Me.

Austin, 4-177, 1912.
Charles Raymond Cronham, 1924.
Mr. Cronham resigned, May, 1932.
Salary abolished, May, 1932.

Portland, Ore.

Skinner, 4-70, 1917.
Last recitals in 1926.

Pueblo, Colo.

Austin, 4-80, 1921.
Mrs. Mabel B. Stackus, acting.
Never any recitals.

St. Paul, Minn.

Skinner, 4-84, 1920.
No organist now.
Recitals discontinued.

San Antonio, Tex.

Moller, 4-142, 1926.
Walter Dunham.
Recitals discontinued.

San Diego, Calif.

Austin, 4-82, 1915.
Dr. H. J. Stewart, 1915.
Recitals every day.

San Francisco, Calif.

Austin, 4-111, 1915.
Uda Waldrop, nominal.
Recitals discontinued.

Springfield, Mass.

Steere, 4-88, 1915.
Arthur H. Turner, 1918.
Monthly recitals.

Topeka, Kan.

Kimball, 4-51, 1905.
No organist.
No recitals.

There are many public organs in other cities, some of them difficult to classify, some of them recently installed, some difficult to learn anything about in the way we desired. However, the following is a list of a few of them.

Atlantic City, N. J.

Midmer-Losh, 7-manual.

Denver, Colo.

Wurlitzer, 4m.

Evansville, Ind.

Moller, 4m.

Louisville, Ky.

Pilcher, 4-93.

Macon, Ga.

Moller, 4-89.

Melrose, Mass.

Austin, 4-78.

Philadelphia, Pa.

Moller, 4-111.

This list of municipal organs and municipal organ recitals does not pretend to be complete, but it does show clearly the trend and it gives a pretty accurate picture of the status of the organist and the organ recital in their possible ministry to the normal public.

Critiques

—MUELLER CHOIRS—

The most striking feature of the program given by Mr. Carl F. Mueller in the Highschool Auditorium, Montclair, N. J., with the choirs of Central Presbyterian and Montclair State Teachers College, was the fact that the choir had completely memorized a program of considerable difficulty and musical excellence. The numbers were sung a-cappella and the conductor got his results with the minimum amount of trouble. Owing to the fact that there was a combination of older voices from the church choir and younger and fresher voices from the Teachers' Normal choir, the blend of the voices was not as good as what would have been the case had only the younger voices been singing. Now let every tongue, Bach
Jesu Word of God, Mozart
Glory to God, Pergolesi
Divine Praise, Bortniansky
Voix Celestes, Alcock*
O Saving Victim, Ratcliffe
Alleluia Christ is Risen, Kopolyoff*
Jesu friend of Sinners, Grieg
Offering of the Soul, Cain
Lo God is Here, Mueller
Listen to the Lambs, Dett
Holly and Ivy, Demuth*
Matthew-Mark, arr. Holst
Praise to Lord, Christiansen*

A repetition of the numbers marked was demanded by the audience. The two choirs were divided thus: Central Choir, 14s. 10a. 8t. 9b. Montclair College, 15s. 12a. 9t. 11b.

The diction throughout was very good. There was a tendency to over-exaggerate the "swells" and this tended to spoil the beauty of the tone. The soprano section was particularly telling and they added a great deal of intensity to some of the climaxes.

It was gratifying to find that Mr. Mueller had an almost capacity audience for a concert of this type. This proves that his work is going right into the community. Another point that the casual observer might overlook is the fact that his work in the church and in the Normal School is

carrying on the very excellent work of the high schools conducted by Mr. Ward, the Supervisor of Music. This has not been done without breaking a considerable inertia which is more or less characteristic of such a community as Montclair. Traditions as to conditions of church choir music in such a community are not easily broken down.

As to the program it was cosmopolitan and included church music by English and American composers. The number by Noble Cain, specially written for the choir, was quite unorthodox, but it came off. It seemed to catch the spirit of Whitter's poem. Mr. Mueller's own number which was also written specially for the occasion was quite successful.

Many organists could take a leaf out of Mr. Mueller's book as to the attitude to their work in similar conditions—their outlook would become widened and their work would be bound to progress.

—DUNCAN MCKENZIE

ADDENDA

For the benefit of those interested in church literature we reproduce some of the program-notes used by Mr. Mueller on the printed program of the concert.

"Jesu Word of God Incarnate," Mozart: The simplicity and sincerity that characterize so much of Mozart's music are quite evident in this little gem, which has long been a favorite with music-lovers. The late Thomas A. Edison cherished it as one of his most satisfying musical selections. It is being sung in the original Latin.

"Divine Praise," Bortniansky: Bortniansky has been called the Russian Palestrina and not unlike the Italian master his music is distinctly of and for the church. This selection was sung here a season ago by the famous Don Cossack Choir.

"Voix Celestes," Alcock: The singing of angelic voices is here suggested by means of beautiful humming effects. A text is not only unnecessary but would seem quite inadequate.

"O Saving Victim," Ratcliffe: Although recently written by an American composer, this anthem has the ecclesiastical atmosphere generally found in some of the older music of the church. This is decidedly in keeping with the spirit of the text written by the great churchman, St. Thomas Aquinas (1227-1274).

"Jesu Friend of Sinners," Grieg: Grieg, the Norwegian tone-poet, created lyrical melodies of unforgettable charm. One of the most beau-

tiful is this one, for which Dr. Clarence Dickinson has supplied the English text.

"Praise to the Lord," Christian-sen: The conductor of the famous St. Olaf Choir has harmonized and arranged this 17th century chorale. It makes a fitting and brilliant climax to a program of this character.



STATION WEAI

PROF. ALLEN'S RECITALS BY RADIO
AT CORNELL

"Thanks very much for including Mr. Allen's Bach recitals in your Events-Forecast column, for I was able to tune in on their station WEAI and hear the first one. In fact I followed the score in one number. . . . His programs are always delightful and beautifully played."

This quotation from one of our correspondents leads to a few comments on Cornell's broadcasting. Mr. Allen's regular programs were originally on the air, as guest organist at Cornell, but it did not seem advisable to broadcast the Bach series, so special programs of lighter numbers were used for the WEAI hour.

During May the regular recitals were given at noon, in response to special request, with the radio programs continuing on Wednesdays at 5:30, with possible change to Tuesdays under consideration.

WEAI operates on 1270 kilocycles and 1000 watts. "It is one of the few remaining stations in America devoted exclusively to educational broadcasting. . . . The day when stations were flooded with fan mail has passed. If a national chain, broadcasting a Philharmonic concert, receive several hundred responses, they are satisfied. They realize that listeners no longer indulge in this form of self-expression."

Mr. Allen voices the thought of every serious organist doing broadcasting work when he says, "I would like very much to hear direct from organists hearing the broadcasts. Suggestions are welcome."

We suggest that much good can be done by the profession itself if each organist hearing a broadcast organ program will write a detailed analysis of the way the program came over and make constructive suggestions. We believe the organ is the most difficult of all instruments to broadcast and we suggest special emphasis on constructive, not destructive, criticism and analysis.



Musicales

ABBREVIATIONS are the same as used in the column of church-service selections and are virtually self-explanatory. This column includes all programs not properly classifiable as church services or organ recitals. With rare exceptions we give only choral and organ music, omitting secular vocal solos etc.

WM. RIPLEY DORR

ST. LUKE'S CHOIR, KECA BROADCAST
Sanctus, Gounod
Emitte Spiritum, Schuetky
Not unto us, Rathbone
Love Divine, Stainer
O morn of Beauty, Sibelius
Deep River, arr. Mitchell
Come O Blessed, Tchaikowsky
Alleluia, Finn

FERDINAND DUNKLEY

TREBLE CLEF, NEW ORLEANS
Salutation, Gaines
Danza Danza, Deems Taylor
A Snow Legend, Clokey
Silver, Harris
Two Clocks, Rogers
Look off dear Love, Bumstead
Lilies, Dunkley
Green Branches, Dunkley
Late September, Dunkley
April, Buchanan

This was the first concert given the Treble Clef Club, of 23 women's voices. Mr. Dunkley's "Late September" won the San Antonio Composers Club first prize last year.

C. HAROLD EINECKE

FIRST M. E., JACKSON, MICH.
Park Church Choristers
Sing we all now, Palestrina
Create in me O God, Williamson
Jesu Priceless Treasure, Bach
Beautiful Savior, Christiansen
Glory to the Trinity, Rachmaninoff
Bless the Lord, Ivanov
Salvation is Created, Tchesnokoff
Lord Our God, Lvovsky
Father Most Holy, Christiansen
God so loved the world, Jones
Show me Thy way, Thompson
We pray Thee, James
Tantum Ergo, Gluck
Alleluia Christ is Risen, Kopolyoff
Holly and Ivy, Broughton
All Breathing Life, Bach

During the past season Mr. Einecke gave a total of twelve musicales with his choir in various cities of Michigan.

MISS ADELAIDE M. LEE

ROLLINS COLLEGE
A.G.O. Service
Siewert, Dawn
Break forth, Bach

Lo how a Rose, Praetorius Fr
Purcell, Rondeau; Country Dance.
Couperin, Soeur Monique
Palestrina, Adoramus Te
Bach, Con. Am.: Mvt. 1
Adoramus Te, Palestrina
Hallelujah Chorus, Handel
Brahms, O World I Now Must
Leave

Mackinnon, Dundee Prelude
Clokey, Mountain Sketches:

Jagged Peaks;
Wind in the Pines;
Canyon Walls.

Widor, 2: Scherzo

Widor, 4: Andante Cantabile
Roellmann, Carillon

EMORY L. GALLUP

FIRST PRESB., KALAMAZOO

Fountain Street Choir

Bach, Liebster Jesu

Ave Verum, Mozart

w. Lift Thine Eyes, Mendelssohn

He Watching over, Mendelssohn

a. How Beautiful, Harker

Jongen, Cantabile

Bach, Toccata D

Lo how a Rose, Praetorius

Christmas Song, Cornelius

Bonnet, Chrysanthemes

Hallelujah, Beethoven

Mr. Gallup and his choir of 45 have made it a habit through the season to give musicales in other churches once a month. Handel's "Messiah" was thus given in Lansing, and Mendelssohn's "Elijah" in the same church two months later.
HORACE M. HOLLISTER, M.S.M.

MADISON AVE., PRESB., NEW YORK

Choir Concert

My Bonny Lass, Morley

Irish Tune, Grainger

w. Songs my Mother taught, Dvorak

o-p. Grieg, Conc. Am.: Mvt. 1

m. Gently Johnny, arr. Bingham

o-p. Williams, Dance Miniature

o-p. Williams, Ballad

Pretense, Clokey

Waters ripple and flow, arr. Taylor

Several groups of vocal solos completed the program.

WM. H. JONES

DUKE UNIVERSITY

Raleigh Male Chorus

Dedication, Wyatt

Night Witchery, Storch

Shenandoah Chanty, arr.

Bartholomew

Battle of Jericho, arr. Bartholomew

Londonderry Air, arr. Brewer

Suabian Folksong, arr. Brahms

What shall we do, arr. Bartholomew

Dance of Gnomes, MacDowell

Hush, MacDowell

Musical Trust, Clokey

Chorus of Peers, Sullivan

My Love, Parker

Frog he would a-wooing, arr.

Loomis

My Homeland, Speaks

The chorus numbers 19 men—5t.
4t. 5b. 5b.

JESSE LILLYWHITE

ART MUSEUM, SOUTHAMPTON, N. Y.

Choral Society Annual Concert

Unfold ye portals, Gounod

Lovely Appear, Gounod

Achieved is glorious work, Haydn

Woo thou sweet music, Elgar

Will you remember, Romberg

Mexican Serenade, Chadwick

3-p.w. Swan, Saint-Saens

3-p.w. Rain, Curran

m. Were you there, Burleigh

m. Listen to the Lambs, Dett

Mountains, Aslanoff

Hymn to Night, Beethoven

Creation Hymn, Rachmaninoff

Vocal solos were included in the program. The chorus numbers 94; 38s. 24a. 14t. 18b.

LUTKIN MEMORIAL

ST. JAMES, CHICAGO

Lutkin, Laudes Domini

Lutkin, Nicae

Te Deum C

Magnifican and Nunc Dimittis Bf

Fairest Lord Jesus

Lutkin, Diademata

Who can comprehend Thee

The Lord Bless You

Lutkin, Innocents and St. Bees

All the above are compositions by the late Dean Lutkin; the choirs represented were Herbert E. Hyde and St. Luke's, Mrs. Alice E. McBride and Holy Spirit, Harold Simonds and St. Chrysostom's and Leo Sowerby and St. James'.

CARL F. MUELLER

TEACHERS COLLEGE, MONTCLAIR

Spring Concert

O Saving Victim, Ratcliffe

Alleluia Christ is Risen, Kopolyoff

Praise to the Lord, Christiansen

w. Since you went away, Johnson

w. Thistledown, Chadwick

w. Snow Legend, Clokey

w. Come Sweet Morning, arr.

Matthews

w. Time of Roses, Reichart

w. Rimpianto, Toselli

w. De Sandman, Protheroe

Sunset, Mueller

The Lily, Mueller

Evensong at Sava, Arkhangelsky

The College orchestra and string ensemble complete the program with nine instrumental numbers.

N. LINDSAY NORDEN

FIRST PRESB., GERMANTOWN

Ave Verum, de Pres

Adoramus Te, Palestrina

Break Forth, Bach

I know that my Redeemer, Bach

On the Plains, Weelkes

Call to Remembrance, Farrant

Dusk of Night, Arkhangelsky

We Praise Thee, Rachmaninoff

Deep River, Negro spiritual

Folly's Song, Pitt
My Garden, Hulburt
Come to the Fair, Margin

The program, supplemented by vocal solos, was given for the benefit of next year's music fund.

MISS EDITH E. SACKETT

FORT GEORGE PRESB., NEW YORK

Fifth Annual Choir School Concert

Probation Class:

Star Child, Johnstone

Fairy Crew, deKoven

Far over the Hills, Tchaikowsky

Sweet and Low, Barnby

3-p. Owl and Pussy Cat, Ingraham

3-p. Birdland Symphony, Kieserling

Butterfly, Jenkins

Fairies Wedding Finery, Gaul

Intermediate Girls:

Spring Revery, Bornschein

Junior Boys:

Captain Mac, Sanderson

Blow Soft Winds, Vincent

Senior Girls:

My rose ain't white, Woodworth

Kentucky Babe, Geibel

Oh Peter go ring-a, Burleigh

Bells over Jordan, Hamblen

Incidental vocal solos and readings completed the program.

DR. ALFRED E. WHITEHEAD

CATHEDRAL, MONTREAL

ENGLISH CHURCH COMPOSERS

Lord for Thy tender mercies,

Farrant

If ye love Me, Tallis

Ave Verum, Byrd

Come help O God, Byrd

I was in the Spirit, Blow

O sing unto the Lord, Purcell

God is our Hope, Greene

Blessed be the God, Wesley

Wash me thoroughly, Wesley

O Savior of the world, Goss

Te Deum Bf, Stanford

Nunc Dimittis G, Davies

Benedictus qui venit, Bairstow

I looked and behold, Willan

Very great Good Shepherd, Willan

Light's glittering morn, Sanders

Most glorious Lord, Whitehead

When morning gilds, Whitehead

Organists and choirs participating were Dr. Herbert Sanders, United Church; J. E. F. Martin, St. James; and Dr. Whitehead and the Cathedral.

WALTER WISMAR

HOLY CROSS LUTH., ST. LOUIS

Bach, Prelude and Fugue Cm

Pharisee and Publican, Schuetz

At Thy Feet, Bach

God my King, Bach

Forchhammer, Now Do We Pray

A Festival Prelude, Bach

Now thank we all, Bach

My soul O Praise thy Maker, Bach

O Savior Sweet, Bach

O Rejoice ye Christians, Bach

Bach, Prelude G

Mr. Wismar's program-notes on some of the choral numbers will be found in the proper column of this or a later issue.

CONCORDIA SEMINARY

Thirtieth Annual Concert

Lift up your heads, Leutzel
Es ist ein Reis entsprungen, trad.
Slumber Song of Infant Jesus, trad.
Little town of Bethlehem, Redner
God rest you merry gentlemen, trad.
Crucifixus, Lotti
When hence I must betake me, Bach
Lord is my Shepherd, Klein
Erschaller ihr Lieder, Bach
Wachet auf, Bach
Blessing Glory Wisdom, Bach
Jehovah let me now adore, Bach
Dearest Lord, Jesus, Bach
Mariners Song, Duerrner
Lord bless you, Lutkin

PIETRO A. YON

PRECIOUS BLOOD, BROOKLYN

Pagella, Son. 1: Allegro
Bach, Adagio Am
Bach, Prelude and Fugue C
Life of Christ, Yon:
Rorate Coeli;
Gesu Bambino;
Caligaverunt;
Christus Factus Est;
Christ Triumphant.

Ravanello, Hymn of Glory
Bossi, Ave Maria
Yon, Christmas in Sicily
Renzi, Toccata
Te Deum, Yon
Tantum Ergo, Dubois
Jesus Mary Joseph Hail, Yon

Mr. Yon was assisted by the soloist ensemble of St. Patrick's Cathedral, numbering ten male voices.

HERBERT S. SAMMOND

HIGHSCHOOL, FLUSHING, N. Y.

Oratorio Society Concert

Turn back O Man, Holst
u. Adoramus Te, Palestrina
u. Cherubim Song, Bortnyansky
The Snow, Elgar
Commemoration Ode, Chadwick
u. Australian Up-Country Song, Grainger
Gipsy, arr. Schindler
u. He's gone away, arr. Clokey
My Bonnie Lass, German
u. Silver Swan, Gibbons
u. Cherry Ripe, Damrosch
Bruch's Fair Ellen

The Society has presented the following oratorios: Messiah, Elijah, Creation, St. Paul, Judas Macabaeus, Bach's Christmas Oratorio, Saint-Saens' Noel, Weber's Jubilee Cantata, Gade's Crusaders, Taylor's Hiawatha's Wedding Feast. The present concert represents its first effort in the mixed-program field. Oratorios are likely to be rather boring to those who are not singing them but only listening to them;

their rightful place is the church. The Society is to be congratulated that at last it has modernized its presentations if not yet its name; great choral organizations who try to exist outside the church and yet cleave exclusively to church literature, are indeed going to have an increasingly difficult time of it as years come and go.

LeROY V. BRANT

CLUB HOUSE, SAN JOSE, CALIF.

Concert by the Nightingales

Prayer, Humperdinck
Matona, Lassus
On the Steppe, Gretchaninoff
Psalm 150, Franck
Tchaikowsky's Nature and Love
Dusk, Matthews
Fairy Folk, Lester
Breeze, Mexican folksong
To the Wayfarer, Forsyth

The Nightingales is an organization of 17 women's voices. May 19 Mr. Brant directed the Vallesingers in Cowen's Rose Maiden; May 27 he presented his pupil Mrs. Nettie Serelda Hill Rich in her graduation recital at the institute of Music of which Mr. Brant is director.



Recital Programs

*RECITALISTS marked * have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given here-with in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.*

Since space is limited, programs from the same recitalist will not be used in consecutive issues.

Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.

Programs too indefinite in the specification of the compositions presented will be excluded from these columns.

*Why not cooperate with "the other fellow" by marking ** any number that was a special favorite with your audience?*

The Editors assume no responsibility for the spelling of unusual names.

*RICHARD KEYS BIGGS

BLESSED SACRAMENT, HOLLYWOOD,
CALIFORNIA

*Liszt, Introitus
Pachelbel, Pastorale
Franck, Chorale Am*
Bach, Son. 2, complete
Bach, Air
Bach, Toccata and Fugue Dm*
Liszt, Les Preludes

ROBERT P. BARLEY

FIRST PRESB., YORK, PENN.

*Bach, Two Choralpreludes
Mozart, Minuet D

Mendelssohn, Son. 2, complete
Wolstenholme, Allegretto
Barley, Toccata and Fugue Cm
Faure, Apres un Reve
Hoyte, Scherzo Bf
Mulet, Noel

HARRY E. COOPER

FIRST M. E. (CITY NOT GIVEN)

*Dubois, Fantasieta Variations
Guilmant, Son. 5: Scherzo
Bach, Prelude and Fugue D*
Haydn, Sym. D: Andante
Meale, Magic Harp
Bonnet, Chant de Printemps*
Bossi, Scherzo Gm
Widor, 5: Allegro Cantabile
Yon, Rapsodia Italiana

MARK L. DAVIS

TRINITY P. E. (CITY NOT GIVEN)

American Program

*Maitland, Concert Overture A
Jepson, Papillons Noirs
Nevin, L'Arlequin*
Dickinson, Berceuse
Rogers, Son. 2: Scherzo Pastorale
Johnston, Evensong*

Swinnen, Longwood Toccata

*VERNON DE TAR

HOLY APOSTLES, NEW YORK

*Franck, Chorale Bm
Clerambault, Prelude
Scheidt, Cantilena Anglica Fortuna
Baumgartner, Idyll
Vierne, 6: Scherzo
Gigout, Toccata
Widor, 4: Adagio
Bach, Prelude and Fugue Am

FRED FAASSEN

WCBD, ZION, ILL.

*Schumann, Sketch C
Rogers, Prelude D
Nevin, Silver Clouds
Wagner, Lohengrin: Overture
Nevin, Will o' the Wisp
Warner, Sea Sketch
*Simonetti, Madrigale
Jenkins, Night
Kinder, In Moonlight
Sullivan, Lost Chord
Faulkes, Nocturne Af
Mason, Cathedral Shadows
Capocci, Cathedral Shadows
*Dickinson, Reverie
Rogers, Prelude D
Galbraith, Stately March G
Russell, Twilight Reverie
Hulin, Intermezzo
Warner, Sea Sketches
Kountz, Evensong

*Ketelbey, Monastery Garden
Borowski, Meditation. Elegie
Bonnet, Romance San Paroles
Londonderry Air
Fletcher, Fountain Revery
Lead Kindly Light

FREDERICK C. FERINGER

FIRST PRESB., SEATTLE

*Mendelssohn, Son. 6, complete
Baumgartner, Idyll
Camp, Wedding Song
Dupre, Souvenir

Mozart, Minuet (ancient)
 Seeboeck, Minuet (modern)
 Mulet, Carillon Sortie
 Wagner, Walkure: Magic Fire
 *Stoughton, Egyptian Suite:
 The Nile;
 Pyramids;
 Song of Priestesses;
 Rameses II.
 Bach, Pastorale (ancient)
 Guilman, Pastorale (romantic)
 Roger-Ducasse, Pastorale (modern)
 Lemmens, Fanfare
 Johnston, Evensong
 Jongen, Chant du May
 True, Mater Adoraus
 Wagner, Tannhauser Overture
MISS SHIRLEY FRICK
 CASTILLEJA SCHOOL, PALO ALTO
 *O-p. Clokey, Symphonic Intermezzo
 Bach, Fugue Gm
 Guilman, Son. Dm: Allegro*
 Sullivan, Lost Chord
 Logan, Pale Moon
 Cadman, Sky-blue Water
 Dvorak, New World Largo
EMORY L. GALLUP
 FOUNTAIN ST. BAPTIST, GRAND RAPIDS
 *Sibelius, Finlandia
 Hollins, Spring Song
 Dvorak, Humoresque
 Jongen, Song of May
 Palmgren, May Night
 Grieg, To Spring
 Stebbins, In Summer
 Goodwin, In the Garden
 Franck, Piece Heroique
ARTHUR B. JENNINGS
 CARNEGIE HALL, PITTSBURGH
 *Handel, Occasional Overture
 Bach, Nun freut euch
 Gluck, Orpheus: Ballet
 Franck, Piece Heroique
 Wagner, Waldweben
 Boellmann, Ronde Francaise
 Dupre, Noel Variations
 Pierne, Little Fauns
 Franck, Chorale Am
 *Bach, Toccata and Fugue Dm
 Boccherini, Minuet A
 Beethoven, Andante Con Moto
 Cui, Orientale
 Vierne, 1: Finale
 Wagner, Tannhauser Overture
 Rubinstein, Music of Spheres
 Tchaikowsky, Arabian Dance
 Widor, 5: Toccata
 *EDWIN ARTHUR KRAFT
 TRINITY CATHEDRAL, CLEVELAND
 *Nicolai, Merry Wives: Overture
 Jacob, Sous le Noyer
 Guilman, Fugue D*
 Williams, Prelude on Rhosymedre
 Liadov, Kikimora
 Vierne, Arabesque*
 Vierne, Carillon de Westminster
 Guiraud, Melodrame
 Swinnen, Longwood Toccata
 *Bach, Prelude and Fugue G
 Handel, Aria
 Dethier, Brook*

Reubke, 94th Psalm*
 Maleingreau, Mystic Images
 Seely, Arabesque
 Hagg, Marche Triomphale

***LASATER-McCORD**

FIRST PRESB., LEBANON, TENN.

*Stainer, Fantasia
 Dickinson, Berceuse
 Johnston, Midsummer Caprice
 Guilman, Son. 3: Mvt. 1
 MacDowell, Deserted Farm
 Weaver, Squirrel
 Grimm, Festival March

The recital was played by Miss Bertha Lasater of the First M. E. and Harry McCord of the First Presbyterian. Both are students and this was their first program. They played alternately till the finale, an organ duet.

DR. ROLLO MAITLAND

CONVENTION HALL, ATLANTIC CITY

Racoczy, Hungarian March
 Guilman, Melody D
 Bach, Toccata F
 Beethoven, Sym. 8; Allegretto
 Bruch, Kol Nidrei
 Weber, Polacca Brillante
 Alard, Tyrolienne
 Lavallee, Butterfly Etude
 Wagner, Tannhauser Overture

Played on the Midmer-Losh organ from the new 7-manual master console recently put into service, this was Dr. Maitland's third annual recital for the Philadelphia fraternity's June frolic at Atlantic City.

ALEXANDER McCURDY

ST. MARK'S M. E., BALTIMORE

Dedicating 3-43 Moller

Karg-Elert, Marche Triomphale
 Delbruch, Berceuse
 Schumann, Sketch Df
 Bach, Prelude and Fugue Em
 Bach, Lord hear the Voice
 Massenet, Angelus
 Handel, Largo
 Widor, Toccata

St. Mark's is a beautiful new edifice and its organ was dedicated June 2; stoplist will be found in this or our next issue.

ERNEST MITCHELL

GRACE CHURCH, NEW YORK

*Gabrielli, Canzona
 Bach, Prelude and Fugue G
 Karg-Elert, Reed Grown Waters
 Roger-Ducasse, Pastorale
 d'Evry, Meditation
 Tournemire, Mystic Organ 30: complete

CLAUDE L. MURPHREE

UNIVERSITY OF FLORIDA

Bach Program

In Thee is Gladness
 To Thee I cry
 Trio-Son. 2: complete
 Prelude and Fugue Am*
 Fantasia G
 Preludio Bfm (Well Tempered)
 Passacaglia

Piano and Organ

*Mozart, Concerto C
 Mozart, Con. Dm: 1st mvt.
 Grieg, Concerto Am
 Prof. Murphree played the orchestral parts on the organ, the solo parts being played by two of his piano pupils.

***ALEXANDER SCHREINER**

UNIVERSITY OF CALIFORNIA

*Sibelius, Finlandia
 Bach, Fantasie G
 Coleridge-Taylor, Demande et Reponse
 Tchaikowsky, Danse des Mirlitons
 Franck, Finale Bf
 *Guilman, Son. 1, complete
 Arensky, Berceuse
 Sowerby, Carillon
 Tchaikowsky, Marche Slav
 Mascagni, Cavalleria:
 Prelude; Siciliana.

Vierne, 3: Adagio, Finale.
 Wagner, Meistersinger: Prize Song
 Hollins, Concert Overture C
 *Bach, Toccata, Adagio, Fugue
 Grison, Communion F
 Durand, Pomponette
 Brahms, Lullaby
 Rubinstein, Kamennoi Ostrow
 Frysinger, Toccata A
 *Handel, Nightingale Con.: Allegro
 Franck, Chorale Am
 Sibelius, Valse Triste
 Lemmens, Fanfare
 MacDowell, Wild Rose
 Wagner, Meistersinger: Overture

***PARVIN TITUS**

ASBURY COLLEGE, WILMORE, KY.

*Bach, Prelude and Fugue D
 Karg-Elert, Clair de Lune
 Mendelssohn, Confidence, Spinning Song.

Korsakov, Hymn to Sun
 Dupre, Prelude and Fugue Gm
 Jawelak, Madrigal
 Sowerby, Carillon
 Saint-Saens, The Swan
 Milford, Ben Jonson's Pleasure
 Thiele, Theme and Variations

HERBERT WESTERBY

BROADCAST PROGRAM, BELFAST

Annual American Program

*Diggle, Song of Exultation
 Rogers, Son. 2: Scherzo; Toccata.
 Nearing, A Memory
 Gaul, Wind and Grass
 Clewell, Suite: Gavotte; Finale.
 Jepson, Wedding Song
 Kinder, Jubilate

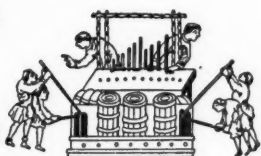
Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS

Notes &

Reviews



Editorial Reflections

Elusive Elements

VERY FEW men in any profession rise so far above several thousand others as to become nationally known. I doubt if anyone knows why. Some say it is genius, some hard work, others luck. Trying to analyze the background of famous careers does not always help.

It is generally accepted that hard work pays if it is intelligently done and backed by the many other contributing factors. Hard work without these contributing factors will by no means guarantee success, as is only too often proved in the careers of innumerable men and women who have worked with amazing diligence.

I wish we dared talk about the present careers of living men in our organ world, for all of us could profit by a critical examination of the details by which they have risen or subsided.

At any rate we dare talk about Mr. Farnam; so far as he was concerned he would have been willing to have himself critically discussed while he was still with us.

The thing that made Mr. Farnam was complete devotion to his work, a devotion virtually impossible for the average man. Mr. Farnam required an organ at his disposal day and night. He lived in his church, in reality; his studio was there, he went there early, and stayed all day. Whenever he felt he could practise efficiently he stepped over into the auditorium and tried it, and when he grew too tired for profitable practise he went back to his study and did something else.

In Boston he soon realized that a fine and large modern organ was essential and we all know with what persistence he set himself to the task of raising funds, and wearing down the opposition. The

hypocritical cries of the alarmists who grabbed at the War—as they do at everything else—as an excuse for not doing anything just now, had no effect on Mr. Farnam. He knew the best of modern organ literature could be played for its full value only when an adequately large modern organ was available. He did not choose to spend thirty years of his life perfecting an art and then be defeated because he was unwilling to spend his spare time for a year or two in a campaign to get the kind of an organ he knew he had to have.

Mr. Farnam got the organ, in spite of the clergy's efforts to discourage him. Moderation in all things, they tell us. They also tell us a lot of other nonsense to make us common-place duplications of some other ordinary mortal. I often wonder how many organists there are in America in 1932 who could be identified by a critical audience if the recital were played behind a screen. At the moment I can think of but one whose playing I believe I could distinguish among a thousand others.

After Mr. Farnam acquired his technic, and then his organ, he worked the two for all they were worth; his fame reached New York, and he did soon thereafter. In a church seating several thousand and an audience of a few hundred were there to hear his recital. Mr. Edward Shippen Barnes was the chief Farnam exponent at that time; his enthusiasm was responsible for my own attendance and I've always been grateful to him for having been willing to be enthusiastic about the playing of some other organist who at that time was no more famous as an organist than Mr. Barnes himself was.

Among other assets Mr. Farnam had that of sincerity and gentle candor. It made friends rapidly. I doubt if he ever indulged in the false praise so many of us feel it

necessary to speak in public; I know he did not circulate the critical condemnation many of us have for everything and everybody. Let an organist do something radically different and we all jump on him. We jump on him anyway, on general principles. Mr. Farnam was not like that.

I suppose it was incomprehensible to Mr. Farnam that a great congregation like the Fifth Avenue Presbyterian in a city like New York had to have its Largo and Traumerei or it would weep bitter tears. Other organists—and there are dozens of them in every generation—who have lost positions because their congregations were blessed with subnormal artistic perception, may take courage that in that respect at least they are exactly like Lynnwood Farnam. Every man must decide for himself whether he'll fight it out on Mr. Farnam's basis and take the consequent loss, or give way to the call for Largos and a Traumerei or two.

Finding himself at last ready to exhibit ideal performances continuously and always come fairly close to satisfying his own standards of excellence, he began to cultivate his public relationship. Mr. Fay Leone Faurote was his first and only manager. Mr. Faurote matched Mr. Farnam's organ-playing finesse with typographical and psychological qualities of the same order, and Mr. Farnam learned the technic and value of advertising, which he thereafter used as a regular part of his professional practise. He did not give lessons or recitals without being paid for them and in turn he did not expect to receive new music or printing of programs or valuable publicity without paying for them. He, like many others, realized that business problems require attention along with the artistic.

There are many who take the attitude that their own particular work is of such merit that the public and all other professional and business activities within the organ world owe it to them to automatic-

ally foster them; Mr. Farnam undertook to play his business part as conscientiously as his professional. Many of his advertisements, originally prepared by the master-hand of Mr. Faurote, are models of superb advertising as far as a professional organist dare carry it for the present. Organ builders are not thus limited, but may use all the elements of good advertising in their own behalf; organ players will be similarly free in another decade. It takes time to develop a ny machine, a ny science, any art.

Mr. Farnam was never a beggar; he worked for what he got and paid for everything. When the magazines and newspapers began to eulogize his work he was delighted, not because it pleased his pride but rather because it proved there was a market for the kind of a vision he himself had conceived for organ-playing. I believe that vision of his was the chief element in his success.

And there we have one of the fundamentals of success in any sphere. Vision. If we have no vision, we may be one of the cleverest workers in our whole realm but we never rise above the thousand other superior workers in our field; technical perfection alone is not sufficient.

Vision makes any business. I have in mind at the moment about a dozen of our younger players who are at the top—as far as they can go of their own physical efforts. If they continue in health they will add to their degree of artistic poise, with a vast gain in the true satisfaction of their playing, but only vision will make any one of them rise above the other eleven.

I read a letter from a young artist some time ago that predicts not much of a future. He did not know whether to blow his own horn, as he put it, or trust to the merit of his work to gain him nation-wide recognition, and that is also the way he put that part of it.

We would be optimistic indeed to think that we had been able to rise so far above all other artists of equal technic and advantages, that the world would automatically single us out for honors and neglect the others. Or we would be trustful indeed to think that anyone else could abandon his own personal duties and opportunities and devote himself to the development of our business interests.

Mr. Ford trusted to the funny-

bone of humanity to put his product on top, and it worked all right till other manufacturers discovered how to build economical automobiles. When they began to copy the product and foster it by definite cultivation Mr. Ford, with an infinitely better product than he ever built before, found that if he did not cultivate and pay for his own advertising the other products would curtail his markets by an intelligent manipulation of the machinery of publicity. So Mr. Ford today advertises. And his product is worth advertising, for it's the finest little job in its field.

Without mentioning names, places, or dates I would draw a lesson from the organ industry. A friend, not connected with organ building in any way, telephoned one day that his friend was going into the organ-building business; what did I think about the idea? I said don't do it; throw your money into the river if you want, but don't try to organize, beg, borrow, or steal an organ business for there isn't enough money in the world to put it over successfully in competition with the builders who have already proved their supremacy.

Now the business of building organs depends entirely, in the long run of years, on the art of playing organs. If the public, rich man and poor man alike, is not made to enjoy organ playing, the public will not put money into organ building. Only our art museums buy things that are not to be used and enjoyed in the using. And our organists in America know there are already in operation sufficient variety of organ factories to supply for every individual taste a perfect product in tone and action; to build new factories and encourage further profit-killing competition would be folly of a grievous order. It's a folly the organ profession did not care to commit then and probably would not now; my advice was ignored, the business was started, organs could not be sold in competition so they were given away, every builder in America was made to suffer a little thereby, and instead of throwing the money into the river and thereby doing an original thing and having the agony over with in short order it took a long time to get it over with.

It's a tight little organ world we live in. There are organs for every purse and taste; personally I be-

lieve that for tone they are not equalled by any other country in the world; I know that for action they are incomparably finer. What we all need to do now, to protect ourselves as professional organists, is to stop invasion, stop raids, and see that money for new organs goes to the builders who have proved their stability, proved their artistic merit, proved their solid foundations.

I had often wished that Mr. Farnam could have given up church work, given up teaching, and devoted himself exclusively to recital tours. But the time never seemed to ripen. I have been amazed at the number of otherwise musically educated people who never could, and even today cannot, distinguish between superb technical performances and commonplace. It must be discouraging to the many fine artists at the console today to realize the same thing—or are they spared the realization because humanity talks only behind their backs? I hope so. It would be a blessing.

Which of them are to rise above the others depends entirely upon what they actually do, not at all upon what they plan to do some other time.

Incidentally it partly depends upon the wives as well. Mr. Farnam was a bachelor. I often pondered what a wife would have had to say about the hours he was spending at his church. After all, it's a rough world on wives. If they marry a distinguished husband, they have to give him up to the world at large. If they marry a common man they're welcome to him for the world doesn't want him.

I like the story recounted by the late Henry M. Dunham in his delightful memoirs. He had the boat, he had the motor, he applied the necessary energy in cranking it, he had everything necessary to make the motor supply a happy sail for himself and his friends; but he forgot to turn on the gas. And a mere boy on the shore was the one who thought of it first.

How many organistic careers have never gone forward on that joyously contemplated sail, just because they neglected to turn on the gas. Perhaps it is better that way. We dare not all be headliners. Success is costly. It demands a high price. Happily it pays handsome dividends to compensate those in their old age who have paid the price in their prime.

ANOTHER VICTIM CHURCH OF HOLY COMMUNION DROPS ITS BACH RECITALS

It is sometimes as difficult to discover the truth of church dealings as it is of political; the rector of the Church of the Holy Communion has been "unwilling to discuss the decision" to dismiss Mr. Carl Weinrich, one of the world's most eminent young organists, and give the post to a man who was his organist in a former parish, Mr. Alfred Boyce.

There is always something unsavory and unworthy about the action of any man or committee of men who are perfectly willing to dismiss an employee who is giving eminent and satisfactory service, and bring into the position a man who has a behind-the-scenes connection with one of the chief actors among the employers. And no amount of explanations is ever quite sufficient to excuse the actors from the charge of having been guilty of violating the Golden Rule. Doubly unfortunate is it when these chief actors are publicly posing as preachers of the Golden Rule.

I personally heard Mr. Weinrich in recital in the Holy Communion and I have had innumerable reports from trusted friends and associates so that I can say that Mr. Weinrich was not only doing a good job but was doing a brilliantly good piece of work. That success extended also to his choir work, and evidently the church finds such loyalty among the singers and such a sense of outrage that it has been found desirable to discharge the whole choir too, if we are to believe the statement of the New York Herald-Tribune, that newspaper that championed Mr. Farnam first among newspapers.

An original newspaper clipping quoted Mr. Boyce as saying he would supply "religious music" for the church, and inasmuch as the same report had already given as the church's reason the desire for religious music instead of the Bach that both Mr. Farnam and Mr. Weinrich had used so liberally, we can only conclude that the Church of the Holy Communion now fades out of the picture and goes back to the oblivion that sinks it down to the level of some thousand other common churches in the Metropolis.

That any man in his right mind can say Bach's music is not religious music is too much to take for granted, just as it is too much to guess that a newspaper writer could have invented that as a reason instead of having received it from the church.

It should be an encouragement to every serious organist in America to realize that if his own church cannot appreciate the beautiful in true music, a church in New York City, with such masters as Farnam and Weinrich was also incapable of education even after a decade of most efficient effort.

It is perhaps fortunate for Mr. Weinrich that thus early in his career he has been forced out of what could have easily become a living tomb.

Dear old Dr. Mottet, the universally beloved and now deceased rector of Holy Communion, who was responsible for Mr. Farnam and those famous Farnam recitals, rests just that much more securely in the affection of all who knew him.

Incidentally, there are faint suspicions that the Holy Communion does not care to minister to its community unless the community in turn joins the church.

Some of these are harsh conclusions. Is it necessary in these days to apologize for championing justice and right, even though someone may be less favorably known because he has become the better known? I hardly think so.

In a later issue I shall try to analyze the Farnam-Weinrich recitals and tell our readers everything we can that will be of assistance to them in judging the effects of such programs.

—T.S.B.



WALDORF CONSOLE DETAILS OF THE LAYOUT OF STOPS AND COUPLERS

A great organ without adequate console accessories would be much like a fine automobile without an engine; superb to look at and think about but perfectly useless otherwise. The stoplist of the Moller organ in the Waldorf-Astoria Hotel, New York City, was published in our February 1932 pages. With the cooperation of Mr. Wm. A. Goldsworthy of the New York Moller office we give herewith some of the important details of console equipment and arrangement.

The couplers, in the form of stop-tongues, are arranged on the active grouping plan, left to right: Pedal, Solo, Great, Swell, and Choir. Sub-divisions are arranged by a mixture of plans which brings the unison couplers to the right in the Pedal group and to the left in all others, with the 4' and 16' couplers

located by division rather than by pitch. Unison-offs are given as on-orooffs pistons in the right key-cheeks, and the one in the Great left key-cheek we suppose is the Pedal unison-off. The other one-section couplers are at the extreme right of their respective groups.

For example, the entire to-Great group, left to right, is: S. C. L. 4'S. 16'S. 4'C. 16'C. 4'L. 16'L. 4'.

Combons are 6 to each division and 6 for full organ, the locations being easily noted from the photo. A cancel piston is the 7th in each group. Full organ combons are duplicated by the toe-levers to the left, and the full organ cancel is there also.

Crescendo shoes, left to right, are: Solo, Great, Swell, Choir, Register.

On the upper left tip of the Great shoe is a pressure-button which operates the dampers of the piano.

Stop-knobs, left to right, in the left jamb are: Pedal, Swell; in the right: Great, Choir, Solo.

Tremulants are at the tops of the respective groups, and percussion at the bottom. The reeds are grouped above the flues, and the invariable order is from the high to the low pitches, high at the tops of the groups. Among the 8' manual stops the effort was to follow this downward order: string, flute, Diapason.

This rather complete description of the details of arrangement is given not to serve as a model for either standardization or argument, but purely to show what has actually been done in an important modern console. We are indebted to the Moller organization for courteous and full cooperation.



BIDWELL TO PITTSBURGH

Marshal Bidwell has been appointed organist of the Carnegie Institute, Pittsburgh, Pa., the post vacated by Dr. Charles Heinroth when he was appointed to the College of the City of New York upon the retirement of Prof. Samuel A. Baldwin.

Mr. Bidwell has been organist of Coe College and the First Presbyterian, Cedar Rapids, Ia., serving also as municipal organist, as told in these pages in connection with the lengthy review of the municipal-organ field.

Seventeen organists played two recitals each at the Institute between Feb. 6 and May 29.

Uncensored Remarks

A Column of Question or Opinion
on Things in General

By GORDON BALCH NEVIN

IN CONTEMPLATING the history of the slow development of a truly native literature and the even slower realization that we had such a literature in process of formation, the thought comes that perhaps American organ music is going through the same birth-pains at this very time. Certainly the fight for recognition goes on despite the overplaying of the French sterilities and the present craze for entire Bach programs.

Since we must have our yearly dosage of foreign influence, I for one am happy to see Karg-Elert brought into the picture. (By the way, I was one of the very first to urge, in print, that this be done.) In Karg-Elert we have the first and only European composer of organ music possessing sufficient genius to write for a more resourceful instrument than those to which he was accustomed. Mark that fact well, my brethren! When another decade has passed I think we will find this man's music rather completely supplanting the dreary vacuities of Gigout, Ropartz, Tournemire, and much of Widor and Vierne.

Meanwhile, have we not a growing list of works by American composers which could not conceivably have been written upon any other than American soil? I am not interested in whether a composer was born in this land or not: hence I give you Mr. Gaston M. Dethier—the greatest single influence in freeing American organ composition from the sticky style of the Victorian period. With him entered clarity, open writing, and the beneficent effect of a pianistic type of technic. The banner that he raised has been carried on by Mr. Pietro A. Yon, another foreign-born worker who is contributing his most productive years to this country.

We have no characteristic organ style, say the high-brows! To which I reply, could any of Mr. Harvey Gaul's programmatic pieces, or Dr. Russell's ST. LAWRENCE SKETCHES possibly have been written by any European composer, living or dead, of the past thirty years? Where do Mr. Joseph Clokey's organ works have any foreign antecedents? Find such if you can. Name me a French, German or English godfather to James H. Rogers' SONATA IN D-MINOR (No. 2).

And there are others. If Mr. Edwin Stanley Seder can follow up his recent splendid work THE CHAPEL OF SAN MIGUEL with others as good, he will have to be reckoned with. And so on, and so on.

To revert to my opening thought, America took a long time to recognize Joaquin Miller and Walt Whitman, and wasn't any too prompt about Mark Twain either. The professors even now cannot see that George Ade is America's greatest humorist. He's too human for them! Even Sinclair Lewis, with the halo of the Nobel prize surrounding him, will doubtless ultimately command a meed of praise from the doctors who lately sneered at him. The appreciation of music has always trailed the appreciation of literature; probably it will be so with music in our land, but I believe it is coming. Publishers will do well not to flood the market with organ music, but rather to select interesting and appealing things, and to be rather wary about issuing pieces which are not well and skillfully written. If we organists do our part by playing new things, the American organ composer will come into his own.



—SHURE CANTATA—

R. Deane Shure's "Washington" was given in Constitution Hall, Washington, D. C., with chorus of 250 singers comprising choirs from Baltimore, Philadelphia, Hagerstown, etc., directed by Taylor Branson, and accompanied by the Marine Band Orchestra of which he is conductor.

In the University Stadium, Fort Worth, Texas, Sam Loash directed a performance with a chorus of 350, a pageant of 250, and the Fort Worth Orchestra.

—"HOLY CITY"—

Gaul's "Holy City" was used by Thornton L. Wilcox and chorus of 15 in Emmanuel Reformed, Hanover, Pa., in a program arranged under the heading of Our Heavenly Home.

—VAN DUSEN NOTES—

Half-hour programs were broadcast before the morning services on Sundays during April, May, and June, from the Chapel of the University of Chicago, by Mrs. Gertrude Baily, Kenneth Cutler, and Philip McDermott, Van Dusen pupils.

Alvina Michaels has been appointed staff organist of WIBW.

Mr. Van Dusen has been reelected dean of the Illinois Guild and vice-president of the Society of American Musicians.

MUD

CONCERT ORGANIST PROPOUNDS
A NEW FORMULA

The formula for mud in the field of organ music is even simpler than the old physical recipe, "Dirt + H²O." It is simply, "8' + 16'." It is even impossible to clear up the mud by the addition of 4', 2', 1 3/5', 1', and what have you. This is my idea of the world's worst fortissimo:

Full Swell, 16', 8', and 4', coupled to full Great—16', Grossfloetes, Tibias, and everything, with the suboctave couplers.

One could agree with Edison that it is often a blessing to be deaf.

Just two Nevers occur to me:

1. Never have a Great-to-Great 16';

2. Never have any 16' stops or couplers on the Register Crescendo.

One final suggestion:

Why not connect a live wire to each 16' coupler so that each time it is touched it will say, "Look out, old chap, do you really want me?"

Superoctaves may not be necessary in fine new organs with plenty of Mixtures (and an organist who is a good mixer) but they can perform a real service to our long-faced little 8' organs in these dreary days.

—WARREN D. ALLEN

—CORRECTION—

Through no fault of our own the schedule for the last day of the A.G.O. Boston convention was incorrectly given. Plans were made, changed, and finally restored harmoniously again, and in the mean time it was necessary to go to press.

—SCARMOLIN OPERA—

A. Louis Scarmolin, whose contata has been winning rapid favor, presented a new opera, "The Interrupted Serenade," May 23 in the home of Beniamino Gigli, with a cast that included famous musicians, and with many other famous musicians as his audience.

—WHAT A PITY!—

The Philadelphia Evening Bulletin records the lamentable shrinking of Mr. duPont's great Aeolian organ—or maybe thieves have been stealing all the small pipes? Mr. duPont takes it heroically enough, for we read:

"He laves himself daily in the mellifluous tidal waves from his 63-foot, 40-pipe organ."

Of course, as always, Philadelphia blames all its mistakes on New York and heads this illuminating article as emanating from our beloved city.

Thanks, E.S.B.



MR. CHARLES HENRY DOERSAM, *Warden*
(See page 436)

—YON—

To be a good teacher is one thing, but to make one's pupils good teachers also is another. Pietro A. Yon's record in this respect was uniquely demonstrated May 19 when his pupil Alan Bucher gave a recital in Peekskill and presented two of his own pupils with such success as to win most lavish praise of the local newspaper critic. Three of Mr. Yon's compositions were included in the program: Hymn of Glory, Il Natale in Sicilia, Toccata in D.

—WEDDING BELLS—

C. Harold Einecke and Miss Mary Skurkay were married June 28 in Park Congregational Church, Grand Rapids, Mich., of which church Mr. Einecke is organist. Mr. Einecke has already made great progress toward the brilliant career that is undoubtedly to be his, and Mrs. Einecke's training in music will make her a most valuable assistant to her husband in his chosen profession.

—GLEASON—

Harold Gleason, head of the organ department of Eastman School of Music and private concert organist for the late George Eastman, is teaching as usual at the summer sessions in Rochester, N. Y., from June 27 to July 30.

On June 20 he received the degree Master of Music from the University of Rochester.

—DANIEL A. HIRSCHLER—

Mr. Hirschler took his College of Emporia choir on tour to Denver, with concerts in other cities between Denver and Emporia, and won flattering praise from all who heard them in concert.

—IN A NUT-SHELL—

"Quality houses, completely upset by the price-orgy when it started, are recovering their faith in themselves," says Henry Eckhardt, in Advertising & Selling, New York.

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

—KILGEN NOTES—

Durand, Ill.: St. Mary's Church has contracted for a 2-19, to be housed in one chamber; dedication recital will be played by Walter Flandorf.

Bradentown, Fla.: First M. E. has ordered a 2-21, in divided chambers, to be ready July 1. The funds were raised by members of the congregation who formed an Organ Club and devoted themselves to the task of securing the money. The St. Louis Cardinals have their winter training quarters here.

Pittsfield, Mass.: Church of Sacred Heart has ordered a 2-14, for September installation in the new edifice.

Brooklyn, N. Y.: Rugby Congregational is now installing a 2-24. The church was completed three years ago and is now installing the organ with all building debts liquidated.

Winnetka, Ill.: The Congrega-

tional church has purchased a rebuilt organ and is having it enlarged; the work is to be completed next month.

—MINOT, N. D.—

June 9 the Kimball in State Teachers College was dedicated in recital by Dr. Wm. H. Barnes.

A Program-Note

LEO SOWERBY

PASSACAGLIA

Those familiar with the work of Leo Sowerby expect seriousness of purpose, individuality of idiom, finish of workmanship, all of which attributes are found in abundance in the Passacaglia. The composer has supplied an original theme, definitely diatonic in feeling, and built upon it a series of variations distinctly modern (at two or three points decidedly dissonant) in feeling—and has achieved a remarkable result.—PALMER CHRISTIAN.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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ing with his remittance the name and address of his teacher.



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If the public can gradually be informed of the best thought and practice of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practice, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

MUSIC PUBLISHING COPYRIGHT AND SALES RECORDS GIVE ENCOURAGEMENT

When the Music Publishers Association held its annual meeting, in New York City, early in June, reports were made which tended to show that the music publishing industry is rapidly taking advantage of the lessons of the recent months and is now building on a better foundation than was possible in the helter-skelter sky-rocket period, happily a thing of the past, when volume counted for everything and quality for nothing.

Both the copyright and sales records show that composers whose chief urge has been royalties, or perhaps too much enthusiasm for their own ability to compose, are not meeting the quantity encour-

agement of former years; and the net result must inevitably be a finer selection of new music with much less time and money lost in publishing works of little or no merit.

The fact today is that the publishers are compelled to follow their better judgment and publish fewer and better works, rather than following the former practise of publishing a composer's newest composition because a former one had built up a good sales record. William Arms Fisher of the Oliver Ditson Co. was one of the chief speakers; the theme of his comments seemed to be that the changed condition in music publication and sales does not indicate "musical degeneracy" but a condition of discriminating choice.

DULUTH, MINN.

FIRST METHODIST DEDICATES ITS FOUR-MANUAL AUSTIN

Earl R. Larson directed his chorus of 26 adults on June 12 in the following works sung at morning and evening services:

Praise to the Master of Music, Alec Rowley

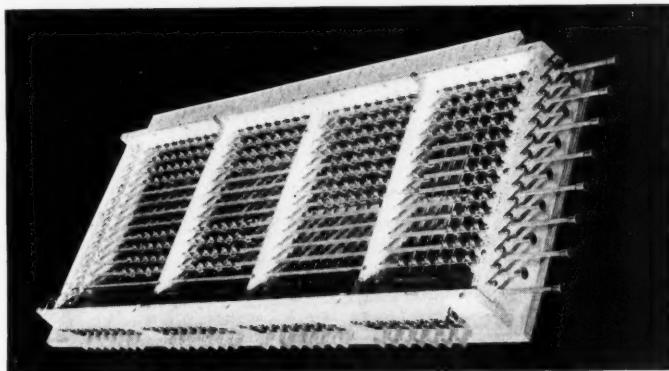
Our God and Father, Liszt
Matthews' Christ in the World

Organ solos were:
Bach, Rejoice Now
Gaul, Easter on Mt. Rubidoux
Massenet, Thais Meditation
Clokey, Spring
Loud, Old Hundred Fantasy
Shure, By the Pool of Bethesda
Shure, Sea of Galilee
Shure, Garden of Gethsemane
Shure, Mount Hermon

The organ specifications were prepared by Calvin Brown, Chicago representative of the builders in consultation with Mr. Larson, organist of the church. Ernest A. Moore supervised the installation. For the first time we note on the dedication calendar an intelligible explanation, for the congregation's benefit, of the 16-8-4 terms which must be quite meaningless to the average laymen.

The Pedal has 11 stops, the Great 11 including Chimes, the Swell 13, the Choir 11 including Harp at two pitches, and the Solo has four stops.

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ROCHESTER FESTIVAL

FOUR CHURCH CHOIRS UNITE IN EVENING SERVICE

In the Church of the Ascension, Rochester, N. Y., on June 12, the combined choirs of the Ascension, Christ Church, St. James, and St. Lukes, united under the direction of Dr. George Henry Day, in a June music festival. The auditorium was crowded, there were 200 in the combined choirs, and it is planned to do a similar service next year with more choirs represented.

The organists of the churches named participated in the service and were, respectively, Mrs. Margaret Culp Morrow, Dr. Day, Joseph Schofield, and Miss Ruth Palmer Sullivan. Dr. Day directed, Mrs. Morrow accompanied, Mr. Schofield played the prelude, and Miss Ethel M. Sills, assistant at St. James, played the postlude.

The following was the complete program of music:

Matthews, Festival Prelude
Who so Dwelleth, Martin
Magnificat in F, Tours
Heavens are telling, Haydn
Bach, Fugue Dm

MR. DOERSAM

A STUBBORN PIONEER AND OPTIMIST WHO MINDS HIS BUSINESS WELL. Mr. Charles Henry Doersam, F.A.G.O. of the school of 1914, has now become—well, I suppose there are some who would say immortalized, for he has been nominated Warden of the Guild and that, as constitutions now stand, is all there is to it; an election never affects any headquarters official other than the councilmen. A nomination leads the votes to the ballot-box and makes them drink as well, drink in the accepted fashion. It is very well. Mr. Doersam is greater than most of his "subjects" know anything about. He ought to make a superior ruler of Guild destinies. He has behind him loyal and enthusiastic support of an order that will serve him well in carrying through any far-visioned policies he may inaugurate. And he deserves it well.

At present Mr. Doersam heads the organ department of Columbia University and is organist of Rutgers Presbyterian and Park Avenue Synagogue, New York. There is a quartet in the Synagogue and he directs a chorus of 15 at Rutgers.

His teachers were Samuel P. Warren, Wallace Goodrich, George W. Chadwick in America, and Karl Beving and others in Leipzig. He graduated from the New England Conservatory with highest honors in a class of 65. His anthem "Thou O God" won the Clemson A.G.O. prize in 1914. There were other teachers and other achievements; he made a thorough job of his studentship. He is likely to make a

thorough job of anything he undertakes.

Mr. Doersam was born on a Sept. 29th in Scranton, Pa., and he made Scranton organistically famous. I'm not sure Scranton was ready for it or even liked it. He had held other positions, and for a season he was conductor of the Scranton Symphony, for a time also on the faculty at the New England Conservatory. At Columbia he has given a course of 30 lectures covering organ literature from its beginning down to the present. He has made a specialty of Bach programs, Franck programs, and, not to be partial, American programs. He has been on the examination boards of various organizations.

These things do not tend to drive a man to Andantinos, Largos, and a Berceuse or two and his programs

of the old Scranton days, famous then, deserving to be noticed even now, show the trends. Let us go back sixteen years and take another look at these programs.

Oct. 5, 1915

Bach, Toccata and Fugue Dm
Brahms, Schmucke dich o liebe
Brahms, O Gott du frommer Gott
Franck, Chorale E
Saint-Saens, Fantasie Df
Verne, 1: Andante; Finale.

Dec. 7, 1915

Bach, Fantasia and Fugue Gm
Brahms, Es ist ein Ros
Brahms, Herzlich thut mich
Rheinberger, six pieces for violin
and organ

Feb. 1, 1916

Bach, Prelude and Fugue Ef
Chausson, Prudentes Virgines
Chausson, Ceni Sponsa Christi
Widor, Gothique, complete

Palmer Christian

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University Organist
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A Service to T. A. O. Readers

Junior Choirs Helps and Suggestions By Elizabeth Van Fleet Vosseller

\$1.00 net postpaid

An attractive pamphlet, 7 x 10, 28 pages, packed full of detailed suggestions for the help of those who want to organize a new, or put new life into an old, junior choir. The booklet begins at the very beginning and carries through to the climax. It is a summary of the results of a life-time of experience in managing and developing children's choirs. A practical book, written to give practical help to the organist in the actual business of developing a children's choir.

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Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

April 4, 1916

Bach, Prelude and Fugue Am
d'Indy, Qui Sequitur me non
d'Indy, Qui vult Venire
Franck, Chorale Am
Mendelssohn, Sonata 6, complete

There they are, four of them.
What do they prove Certainly
they give food for thought.

This new F.A.G.O.-Warden is a
man who commands respect without
intending to or even wanting to.
You can slap him on the back if you
want to and he won't wince. You
can leave off the Mister after you've
met him once or twice and just call
him Doersam; he'll answer promptly.
(Such lack of ceremonial dig-
nity will call forth his hatred—or
maybe pity—only if the actor's an
up-start.) He is married (Miss
Mary Davenport, Scranton days of
1916) and has two children. At

heart he's a high-brow without as-
sumed loftiness; the loftiness he has
is native, not assumed.

His enemies will say he killed the
organ recital in Scranton and maybe
he did. We fellow-voters in the
Guild can be proud of a leader who
could put on such programs in 1915
and do it year after year as he did.
And if organ recitals can be killed
by such programs there are many of
us who will shout, kill away.

We believe there are many who
want to know what manner of man
this new Warden is; they will not
discover an answer in any search of
recent headquarters activity for Mr.
Doersam has been much too busy at
Columbia, Rutgers, and the Syna-
gogue to take interest in much else.
His election is a well merited com-
pliment to him. We present him,
man and musician, as he is in the

eyes (and hearts) of those who
know him personally.

We bespeak for Mr. Doersam the
unquestioning support of every one
of our readers who is also a mem-
ber of this great organization. It is
so easy to prevent the accomplish-
ment of any good work merely by
differing with each other as to minor
details of its aims or methods. Our
nation is crying for a leader, in one
breath, and in the other differing so
vehemently with the leader it has
chosen that taxes and crime mount
distressingly while constructive
legislation is talked to a stand-still.
Now is an excellent time for the or-
gan fraternity to forget differences
and work together for genuine prog-
ress in whatever direction Mr.
Doersam, as Warden of the Guild,
elects to take. Progress can be
made in almost any direction, if we
are but willing to go in that direc-
tion and find it.

—CORRECTION—

The photographs presented in our
June issue illustrating the Hill-
green-Lane organ in St. George's
by the River, Rumson, N. J., were
all attributed to one photographer.
We apologize to Tebbs & Knell for
failing to give them the credit
eminently due them for the interior
photographs, and thank Mr. Dohr-
ing for calling it to our attention.
Our readers will recall quite a few
examples of fine Hillgreen-Lane
photographs in our pages, the very
creditable work of Tebbs & Knell.

—A DECADE OF IT—

Theodore Strong has completed his
first decade of organ broadcasting.
He began in 1922 with WEA, F,
WJZ, and WOR in New York ter-
ritory and is now with KPO in San
Francisco where his repertoire of
10,000 organ compositions and ar-
rangements has stood him in good
stead.

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by Noel Bonavia-Hunt

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we have ever seen on voicing and
tuning, with a masterful discus-
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Diapason Chorus. Also deals
with how tone is influenced by
variations in the shapes of the
various parts of the pipe. There
is real information in this book.

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ORGAN IN FRANCE by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 169 pages, finely illustrated.

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TEMPLE OF TONE by George Ashdown Audsley, \$7.50: The post-humous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

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ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK, N. Y.

—PITTSBURGH, PA.—

The complete list of organists appearing in two recitals each on the Skinner organ in Carnegie Music Hall of the Carnegie Institute, the post vacated by Dr. Heinroth, is as follows for the period of vacancy, from Feb. 6 to May 29:

Frank W. Asper
Marshall Bidwell
Arthur B. Jennings
Dr. Caspar Koch
Edwin Arthur Kraft
Frederic W. Lotz
Dr. Rollo Maitland
Albin D. McDermott
Dr. Irving J. Morgan
Gordon Balch Nevin
Daniel R. Philippi

Arthur W. Poister
Henry F. Seibert
Ernest White
Walter Wild
Julian R. Williams
William E. Zeuch

Very obviously this list included some who were by no means candidates for the position, and others were offered engagements who for various reasons declined. As announced on another page, the post has been awarded to Mr. Bidwell who is well known to our readers for his earlier articles on the organ world of Paris and his later discussion of the situation with regard to the municipal-memorial organ in Cedar Rapids.

ARMY MEDICAL CENTER
ORGAN WORK IN THE WALTER REED
HOSPITAL IN WASHINGTON

The United States government has not purchased many organs, in spite of the billions of dollars it spends every year, but a year ago the Memorial Chapel of the Walter Reed Hospital formally opened its 3-24 Skinner organ and during the past season, as already reported in these pages, there were musical events each month, including organ recitals by Miss Charlotte Klein, Lewis Atwater, Guy T. Lucas, Miss Edith B. Athey, and Major Cyrus B. Wood.

Major Wood acts as official organist for the Protestant services held in the Chapel and Mrs. Gerrr for the Catholic. Major Wood's program for his comrades at arms was:

Buck, Cradle Song
West, Melody C
Lemare, Andantino Df
Read, Berceuse
Sullivan, Lost Chord
Costa, Triumphal March

The organist at West Point where our government has an organ is a professional musician whose name is known throughout the country, but in Washington the fame is all devoted to the hospital itself. The Walter Reed Hospital is known wherever there is a physician. Major Wood is but an amateur musician, his profession being that of physician, serving as Major in the Medical Corps of the U.S.A. Incidentally he is a native of Chicago and a pupil of the late John W. Norton and once was a member of Dr. Clarence Dickinson's choir in St. James, Chicago.

Memorial Chapel is but a small building, making little pretense at such music presentations as distinguish Cadet Chapel at West Point, and it largely depends upon volunteer assistance, including the small chorus which serves for the Protestant services. The music of the Catholic services is under the supervision of Chaplain Koch, U.S.A., with Mrs. Gerrr as organist.

The organ and organist have opportunities for real service in this little Chapel, and there indeed can the recitalist disregard his own feelings and try to minister to those around him. Major Wood describes the organ as "A beautiful and splendid instrument, of wonderful tone."

—L. C. APGAR—

Mr. Apgar, a graduate of Yale University and four-year student at Curtis Institute, has been appointed organist of Duke University.

The Registration Bureau

The Registration Bureau was organized by THE AMERICAN ORGANIST early in its history to serve as a medium between the organists who wanted a position and those who happened at the moment to know of a vacancy.

Commercial agencies perform this service and charge a fee or commission. Since this same service can be performed by THE AMERICAN ORGANIST at no greater cost than a little postage and secretarial labor, if the profession itself lends generous cooperation, the Registration Bureau has been maintained without commissions or fees of any kind, and has been able to place several dozen organists in the kind of positions they have wanted, and the full salary paid by the church has gone 100% to the organist.

This has been made possible by the cooperation of readers of THE AMERICAN ORGANIST who have kindly sent news of vacancies to the Registration Bureau, enabling the Bureau in turn to transmit the available information to those interested and most likely to completely satisfy the requirements of the position.

Organists of all classes are at all times registered with the Bureau. Some are beginners, willing to take any reasonable opportunity; others are mature professionals who are already earning salaries from twelve hundred dollars to three and four thousand, but who for one reason or another desire a change of location or merit an advanced position immediately.

Permitting a \$500 a year student to apply for a \$5000 position would only cause trouble both for the church and the student; even if he were to secure the post, it would be but to suffer the disappointment of discharge at the end of the year.

The Bureau is prepared to serve in any and every way possible, and will gladly handle any and all details in strictest confidence, meeting the wishes of those concerned in every particular. No registrant is listed without certain required information concerning his education and experience. If desired, the Bureau will gladly serve prospective employers privately, without conveying knowledge of the vacancy to anyone in any manner whatever.

The work of the Bureau is of importance to the publishers only in so far as it serves readers of THE AMERICAN ORGANIST. Our readers are invited to keep the Bureau constantly in mind and cooperate with their fellow-professionals by supplying any and all information available at any time in respect to actual vacancies.

*Please permit us to handle the work of the Bureau
with the minimum of time and correspondence*

REGISTRATION BUREAU of THE AMERICAN ORGANIST
467 City Hall Station New York, N. Y.

COMPOSERS' CONCERT
NEW YORK INSTITUTION PRESENTS
INTERESTING PROGRAM

A Service of Music composed by candidates for the Master's Degree in Sacred Music at the School of Sacred Music, Union Theological Seminary, given in May, under the direction of Dr. Clarence Dickinson, director of the School, gave additional evidence of the unique and thorough training which the School of Sacred Music, presumably the only graduate school of its kind in the country, is affording its students to enable them to become fully equipped and outstanding leaders in the ministry of music in the church.

This program of compositions, the product of the work in the class in composition under Dr. Edwin J. Stringham, was one of great variety and interest. The program consisted of two organ compositions, Fantasia on a Fugal Theme by Morris W. Watkins, and Carol and Fugue on the Carol Theme by Helen Hewitt; solos from 'a program of worship for children' "Flying Messages" and "A Little Page's Song" by Edith Lovell Thomas; a Romance and Sherzo for piano and organ by Louis Harold Sanford; an anthem "Thy Will Be Done" by Anne A. Quier; a carol "The Kings of the East are Riding" by Chester E. Morsch; a tenor solo "For Forgive-

ness" by Paul Allwardt; an anthem "The Lord is My Shepherd" by Akira Nagata; two anthems "Evening" and "Morning" by Grace French Tooke; a soprano solo "Like Children in the Market Place" by Frances Beach; parts from a "Service of Worship" for a-cappella chorus by Mr. Sanford; and an anthem "Thee Holy Father We Adore" by W. Lawrence Curry, a graduate from the School in 1931.

Each of the numbers showed careful workmanship. If any were to be singled out for particular mention, these would be the Carol by Mr. Morsch with its colorful modal character, the anthem by Mr. Nagata for which he used a traditional Japa-

nese-shepherd theme in the five-tone scale combined with Western harmonies, the very interesting and impressionistic anthems of Mrs. Tooke, the devotional setting of the services by Mr. Sanford in which the choir did some of its best singing, and the brilliant anthem of Mr. Curry which closed the program.

The School of Sacred Music is developing a school of composition, since several of the graduates from the two previous classes have had compositions published, and this

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Homeyer & Co. of Boston announce two works from the Faith Press of London, Organ Concerto by Arne and Organ Pastorale by Zipoli, both arranged by Archibald Farmer.

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—NOTICE—

Because of the great space required to publish the after-reports of all the conventions held during the past few months it has been deemed best, in fairness to all, to publish convention materials only in advance, when the "good time had by all" may still be open to the readers of these pages. In the face of urgent need for immediate publication of discussions of vital interest in the organ world today it would hardly be advisable to delay these things in favor of reporting the "good times" when it is too late for any reader to profit thereby.

—THE EDITOR.

—BELGIAN HONORS—

That most beloved and heroic little nation of Belgium has conferred by the King's nomination the decoration Chevalier of the Order of the Crown upon Dr. Alexander Russell. Dr. Russell received an honorary Mus. Doc. degree from Syracuse University in 1922, and Doctor of Pedagogy from Cincinnati Conservatory in 1929.

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"I am sometimes surprised at the failure of some to recognize the depth of feeling in a composer. I use nearly all the slow movements of Widor as service preludes and admire his compositions greatly, but to compare his work with that of Beethoven is out of the question. The two do not speak the same language."

The quotation is from a letter commenting on the second book of valuable slow movements from the Beethoven sonatas, transcribed for organ by Howard R. Thatcher and published by J. Fischer & Bro.

—SUGGESTIONS—

"An organ properly maintained means better music," says the neat inscription on the letterhead of Louis F. Mohr & Co., of New York. And who should be more anxious than the organist. We sometimes frantically endeavor to cover up defects that should be allowed to thunder out at a congregation some Sunday morning when other methods have failed to secure official authorization for repairs.

—DR. G. EDWARD STUBBS—

The famous contributing editor to the New Music Review celebrated his 40th anniversary with St. Agnes Chapel, New York, May 15, when the Chapel also celebrated the same. Dr. Stubbs has been the one and only organist the Chapel has ever had.

Hugh McAmis

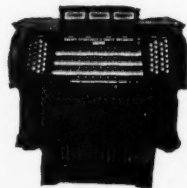
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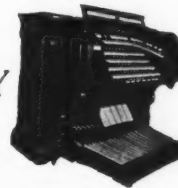
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—COVER PLATE—

By cooperation of the Austin Organ Co. our Front Cover this month shows the beautiful interior of Nevil Memorial Church, Oakmont, Philadelphia. Additional photos will be found on pages 331, 340, and 354 of our June issue, together with some of the interesting details of this unusual church, on page 354.

On page 31 of our January issue will be found the stoplist of the 3-41 Austin, given there as in Haverford, but the name of the district has now been changed to Oakmont. In this beautiful church the donor and the architect and builder to whom he entrusted the work aimed at the ideal in every particular, and there are many who say the aims have been more than met.

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Rev. Tyler Turner, well known to our readers for his various articles on organ planning, and follower of no less eminent an organ author than Wedgewood of dictionary fame, is conducting classes in New York City on the subject of organ building.

Mr. Turner plans to make his course "so comprehensible that even an organist without any technical knowledge of the instrument can gain a thorough familiarity with all the structural details of the instrument." According to present plans, Mr. Turner will present to each student a copy of Dr. Barnes' book on organ building, and will use the book as a basis of illustration and discussion.

While it is to be hoped that there will not be many more organ architects than there already are, it is to be earnestly regretted that the man who must depend upon the organ for his entire income is often so completely ignorant of the tremendous progress that has been made by American organ builders during the past decade.

The course as outlined deals exceedingly briefly with the useless history of the organ, for the actual history of the organ is a subject upon which virtually nothing is assuredly known; instead, Mr. Turner devotes 98 per cent of his course to the more practical business of a general working acquaintance with the working parts of an organ in so far as they should be known to one whose entire life is devoted to the instrument.

So far as we know, any such treatment of the organ as this does not form a part of the course in any of our institutions devoted to the organist's education, and Rev. Turner can undoubtedly claim to be the originator of the idea. He has T.A.O.'s hearty endorsement for his proposed courses.

—NEW YORK UNIVERSITY—

The centennial commencement of New York University was held June 5 with Alfred M. Greenfield as director of music. Richard T. Gore was the organist of the occasion and the choir was recruited from the Second Presbyterian of which Hugh Porter is organist. The anthems presented were:

Praise to the Lord, Christiansen
Hear my prayer, Mendelssohn
Blessed be Thou, Greenfield

Mr. Greenfield's anthem has recently been published by Gray.

BALTIMORE, MD.

ST. MARK'S METHODIST DEDICATES
THREE-MANUAL MOLLER

The program used by Mr. McCurdy in the dedicatory recital will be found in the proper columns of this issue; it was played June 2 and St. Mark's is said to be "one of the most beautiful edifices" in Baltimore.

Mr. McCurdy's fame brought to his recital many organists from Baltimore and vicinity and he was accorded an ovation at the close of his program.

Since the stoplist of the organ is available in complete detail we shall withhold comment and present the organ itself in our next issue. The instrument is entirely expressive.

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There has been discussion about the organ in King's Chapel, the original case of which is still standing; a few of the old pipes were embodied in the present organ.

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August 30, 1756, the Boston Gazette published this statement:

"We hear that the Organ which lately arrived from London by Capt. Farr for King's Chapel in this Town, will be open'd on Thursday next, in the Afternoon, and that said Organ (which contains a Variety of curious Stops never yet heard in these Parts) esteem'd by the most eminent Masters in England to be equal, if not Superiour, to any of the same Size in Europe.—N.B. There will be a Sermon on the Occasion; Prayers to begin at 4 o'clock."

The eminent Masters might have been Handel, Thomas Arne, William Boyce, or William Jackson. At that period there were few musicians in London that were especially eminent. Tradition accredits Handel as the one who approved this new organ.

There recently died Walter J. Kugler. He came to Boston from Dover, N. J., nearly fifty years ago and graduated at the New England Conservatory. For many years he was organist at St. James. After the music at this church was cut down he went to the Church of our Redeemer, Brookline. Mr. Kugler almost invariably journeyed to New York for the Ascension Day services at Trinity Church.

Again the Arlington First Baptist has changed organists! This time Walter Howe has entered in place of Edward Wingate. The Frazee organ at this church is one of the most beautiful 3m instruments in the district. Organists come and go like Tennyson's Brook. Mr. Howe of late was at the First Baptist, Brookline.

It always gives pleasure to report on the doings of Harold Schwab as organist at All Souls' Church, Lowell. His notes on the music played from Sunday to Sunday are pithy and instructive. There is also courage of conviction for we see listed Bach's Toccata in F as a prelude at a service in May. The choir has been broadcasting choral numbers for many weeks during the Unitarian Hour.

Too bad that the writer of this column was a dumb-bell in the last issue when he mentioned the manuscript of Winthrop's History when it should have been Bradford's.

—QUALITY—

"Quality is now being presented with its grandest opportunity in decades. But there is still no selling power in the vague generality of quality. The opportunity lies in serving, in selling, and in advertising in terms of demonstrable superiority. Therein lies the rebirth of quality," says Henry Eckhardt, in Advertising & Selling, New York.

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—PORTLAND SYMPHONY—
Two orchestral compositions by Charles Raymond Cronham, Celebration March and a jazz operetta Alice in Wonderland, were played at the May 27th concert of the orchestra under Mr. Cronham's baton.

WILLIAM T. RUTHERFORD is substituting for Dr. Clarence Dickinson at the Brick Presbyterian, New York, during the summer.

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—G.O.S. GRADUATES—
The Guilman Organ School, New York, directed by Dr. William C. Carl, celebrated its 31st commencement May 24th, closing its 33rd year. The program was given in the First Presbyterian, Miss Myrtle D. Stair, William F. Speich, Miss Lillian Mecherle playing—

Franck, Chorale Am
Maquaire, 1: Allegro
Guilman, 1: Allegro
which was preluded and postluded by Capocci's Marche Triomphale and Purcell's Trumpet Tune and Air, played by W. B. Romaine '31 and Miss Pearl Haugh '29. Miss Stair won the William C. Carl Gold Medal.

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All lovers of choral music will be interested in hearing that Sir Henry Coward, whose choral conducting has made him a world-wide celebrity, was presented, upon his resignation of his 30 years' direction of the Huddersfield Choral Society, with a portrait and the announcement of the raising of a fund in honor of the occasion, this fund, at Sir Henry's request, to be devoted to the aid of young musicians and also of musicians in "straitened circumstances."

Another resignation is that of Dr. H. J. Edwards from the Parish Church, Barnstable, a post which he has held for 66 years, having succeeded his father at the age of 12. A fine pianist, an Oxford Mus.Doc. by examination, and an elected member of several distinguished musical societies, Dr. Edwards still resides in the house in which he was born. The completion of his 60th year as organist was marked by a service consisting entirely of his own compositions. His principal work is an oratorio, "The Ascension."

An organ presented by King George III to the Huguenot church in Spitalfields, London, has been acquired by the Shoreditch Wesleyan Mission, and is in course of reconstruction at a cost of \$4,000. The King has shown his interest by a subscription of \$100 to the rebuilding fund.

At Plymouth, at the age of 89, there has passed away Dr. Samuel Weekes, whose organ playing and conducting of the Plymouth Choral and Orchestral Societies has often been appreciated by American visitors to English shores who have made Plymouth their first "port of call."

Of still greater interest to American musicians is the death, at Bristol, on April 12, at the age of 87, of Mr.



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George Riseley, whose recitals on the old organ in the former Bristol Colston Hall attracted visitors from all parts of the world, Mr. Riseley, at that time, being the only British concert organist outside London, with the important exception of W.

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T. Best, at Liverpool. Prouts Organ Concerto in E Minor was especially written for Mr. Riseley. From 1876 to 1888 Mr. Riseley was organist of the Bristol Cathedral, in which he had previously been a chorister. A few years ago he was made High Sheriff of the city of Bristol. In his private residence he had a well-used 2m organ, for, like Best, he was more or less self-taught. His organ he often placed at my disposal for the purpose of organ examinations. To him organ playing and construction as well as choral singing and orchestral performance owe an enormous debt.



It is not in times of adversity that mankind makes its mistakes. It makes its most egregious errors and commits its greatest follies in times of prosperity.

—CHARLES G. DAWES

A life spent in the service of music, and in the interpretation of its various forms, has given me an unshakable belief in its power to arouse the best in human nature, to inspire, sustain, console and exalt.

—DAVID BISPHAM

Music study involves many elements in addition to the acquisition of technic. No matter how adequate the teaching may be in this respect, the student who would become an informed musician must extend his knowledge in many other directions.

—DR. CHARLES N. BOYD

Laughter is a sure index of a man's intelligence. Tell me what you laugh at and I'll tell you your mental age. Laughter is an indication of the intelligence, and of all the degrees of laughter, the laughter at one's self rates the highest.

—CARL G. GAUM

In these days of fierce competition among our department stores, I wonder that no manager has ever paused to listen to the voices of his salesgirls. What an asset to business it would be if customers were greeted with voices that were not altogether like the rasping of a buzz-saw! I bequeath this suggestion as a help to business.

—OTIS SKINNER

—CORRECTION—

Rather this is an addition. The organ discussed by Mr. George Lee Hamrick and Dr. Barnes in our April issue should have been described more prominently as belonging to the Chapel of the First Presbyterian Church. The church itself has a 4m Pilcher, and the 2m 8' organ that was the subject of the discussion was built (also by Pilcher) for the Chapel.

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